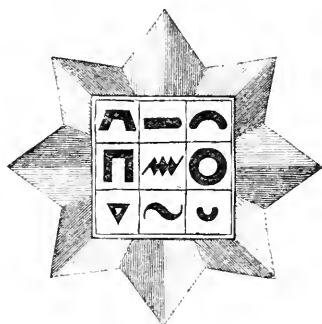


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C. K. OGDEN

THE
PHONARTHRON.



OR,

NATURAL SYSTEM OF THE SOUNDS OF SPEECH;

A TEST OF PRONUNCIATION FOR ALL LANGUAGES:

ALSO,

THE PHONARITHMON, AND THE PHONODION.

TO WHICH IS ADDED,

A PRACTICAL APPLICATION OF THE PHONARTHRON

TO ENGLISH AND FRENCH PRONUNCIATION; AND TO THE READING OF HEBREW, &c.

BY THE

REV. WILLIAM-HENRY HENSLOWE, M.A.

PERPETUAL CURATE OF WORMEGAY, NEAR LYNN, NORFOLK;

FORMERLY OF JESUS COLLEGE, CAMBRIDGE;

AND AUTHOR OF SERMONS ADDRESSED TO THE ROYAL REGIMENT OF ARTILLERY,
IN THE BARRACK CHAPEL AT WOOLWICH.

"All difficulties are but easy when they are known."—SHAKESPEARE, *Measure for Measure*, Act iv. Sc. ii.

"Arbitrary and antic variety is not the thing we admire, but variety obeying a rule, conducing to an effect, and commensurate with exigencies infinitely diversified."—PALEY, *Natural Theology*, Chap. ix.

"The whole earth was of one language and of one speech."—MOSES, *Genesis*, Chap. xi.

LONDON:

PUBLISHED BY J. G. F. & J. RIVINGTON,

ST. PAUL'S CHURCH YARD, AND WATERLOO PLACE, Pall Mall.

1840.

LONDON :
GILBERT & RIVINGTON, PRINTERS,
ST. JOHN'S SQUARE.

TO HER ROYAL HIGHNESS

THE

PRINCESS SOPHIA-MATILDA OF GLOUCESTER,

THIS INVENTION IS INSCRIBED,

BY

HER ROYAL HIGHNESS'S

GRATEFUL

AND

DUTIFULLY ATTACHED GODSON,

THE AUTHOR.

ADVERTISEMENT.

THE ENSUING THEORY CALLED PHONARTHRON,

WAS FIRST

Imagined	A. D. 1821.
Completed	A. D. 1827.
Prepared for Press	A. D. 1829.
Revised	A. D. 1838.
Published	A. D. 1840.

IN the years 1821, 1822, this invention was encouraged by the commendation of the author's preceptor at that time, the Rev. Henry Gauntlett, Vicar of Olney, in Buckinghamshire. In the years 1826, 1827, it was further approved by the Rev. Samuel Lee, Professor of Arabic in the University of Cambridge, who kindly suggested that it might be printed by the University press. In the years 1829 and 1840 it was accordingly twice tendered to some influential members of that body for that purpose, but they declined. The patronage of a distinguished Prelate was also solicited in 1829, who, however, severely reprehended the author's temerity, and subsequently became extremely hostile to him. These and other *discouragements*, added to an extreme diffidence occasioned by them, have thus long retarded a publication, which, it is still imagined, *will be* useful to the world. A conviction of this fact, and a sense of that personal accountability for time and talent, which is imposed upon every human being, must now plead the author's excuse to all those who disapprove his undertaking. The paucity of subscribers' names, in comparison with the number of applications made, is an additional check : nevertheless, after the lapse of so many years, he has determined to persevere.

The following extracts of correspondence on the subject will show the opinions of a few:—

1. From a senior and successful relation. “14th February, 1840.

“My dear William-Henry,—You have ever found me plain spoken, and have occasionally, I believe, thought me too much so. I cannot help thinking you very unwise to try your hand in the projected work after the losses and disappointments you have experienced. I cannot understand what you propose to yourself. If I had seen the advertisement¹ without your name, I should have laughed at it, and fancied it was some quackery or rhodomontade; but, as I am sure you are in earnest, I can only suppose that you are under some error of judgment respecting the utility of a work, which, *if it means any thing*, would require the thoughts and extensive experience of great learning and ability. Do then, think twice before you leap. I can assure you that I have far too many uses for a stray guinea, to throw it away upon a work, which, I feel confident, will not be of the slightest use to myself, or any of my children.”

2. From a member of St. John's College.

“Cambridge, Thursday, Feb. 13, 1840.

“My dear Henslowe,—Certainly I will subscribe for your work, being anxious to get a notion of how you will treat a subject which I apprehend to be *one of the most extreme difficulty*.”

3. From a member of Downing College.

“Cambridge, Thursday, Feb. 13, 1840.

“My dear Sir,—I am very happy to insert my name on the list of subscribers to your new work. Its subject is one of those common and open to all, on which men are in general satisfied with their own

¹ Not “advertisement,” but *prospectus*.

vague notions and experiences, and are not inclined to philosophize themselves, but to be *hypercritical* of those who make the attempt."

4. From a Bishop. "25th March, 1840.

"Reverend Sir,—My rule is not to subscribe to publications; for the solicitations to a Bishop are endless; but your design is *original* and *important*, and I beg leave to give my name as a subscriber."

5. From a Lady. "5th March, 1840.

"P. S. As an Elocutionist and French Translatress, I must contrive to see the *Phonarthron*, which, I imagine, must prove of *the highest utility* to all linguists."

6. From a correspondent of the author's mother.

"Cossey, Norwich, 3rd October, 1829.

"My dear Madam,—I am much obliged by your sending me the prospectus of your son's projected work. It is upon a subject of *the utmost importance* to Rhetorical science; and if he achieve anything approaching to fixing a standard, by which the inappreciable sounds of speech can be examined, he will have done *an immense service* to every species of Oratory. I beg him to place my name upon the list of subscribers."

7. From another. "London, 6th July, 1840.

"Dear Madam,—I beg to be permitted to add my name to your son's list of subscribers. I am glad he has made up his mind to publish by subscription, as the safest way for his pocket; for his subject, though *highly ingenious*, might not interest the many, who are too fond of light reading, such as novels, or worse trash still provided by Boz and Co."

8. From another, lately M. P. “London, 20th May, 1840.

“When your son was in town, I begged him to put my name down as a subscriber to his book. I wish I could procure him as many subscribers as may be required to make it a source of profit.”

9. From another.

“Much Hadham, near Ware, Herts. 2nd Aug. 1840.

“Madam,—I shall be glad if you will order your son’s work, called the PHONARTHROS, to be sent to me when published. It is on a subject (the Philosophy of Language), which has long been a favourite pursuit of my own leisure. Should Mr. Hen-lowe’s invention answer his expectations, it would no doubt *tend to banish some of that empiricism*, which has more or less clogged every science, and none perhaps more than the science of language.”

≡The following is extracted from a little Pamphlet, entitled “Phonography, or Writing of Sounds,” V. D. S. London. Effingham Wilson, 1839.

“The Greek language is now no more, and its letters are almost forgotten. The Roman letters, adopted by most European nations to write their languages, might have suited the Latins two thousand years ago; but with regard to our own present sounds¹, they are so deficient and ill-contrived, that *no human brain can account for their numerous and contradictory acceptance*; not only amongst various nations who have adopted them, but in the same language, and even in the same word (as so happily exemplified in those fascinating spelling-books, with which we open the understanding of our children). So far is the writing of sounds gone from its primitive simplicity.”

≡The PHONARTHROS may be considered as setting forth an UNI-

¹ NOT “sounds,” but *letters*.—W. H. H.

VERSAL ALPHABET, because it is available for all the purposes of an Universal Alphabet: but it is also much more than this; it exhibits

I. The natural totality, or definite number of the simple sounds of speech, *never before defined*.

II. The natural arrangement, precise order, system, or relation co-existing between the sounds of speech.

III. The natural rules, laws, or causes, whereby they multiply and vary.

IV. The practical utility of a knowledge of these particulars, with reference to the pronunciation and orthography of every language.

V. The like utility with reference to the PHONODION (i. e. Song-Sound), or the Elements of Music.

VI. And finally—the like utility, with reference to the PHON-ARITHMON (i. e. Arithmetical Nomenclature), or the Universal Names of Numbers.

◡	—	◡	—	◡	—	◡	—	◡	—
	•		•		•		•		•

Go forth, my Book! If Eng - land hail thee not,
Go phàth, mì Búc! 'Iph 'Iη - gland hèl dhi nót,
 The friend - ly Fo - reign-er will save thee from
Dhi phréud - lì Phàrr - en - æ vîl sèbh dhi phróm

dry rot:—

drai r'ót:—

And, though a pre - sent Age thy au - thor scorn,
'And, dho a préz - ent Edzh dhaí ò - thæ scàn,
 Thou shalt be scru - ti - niz'd by Be - ings yet
Dhaú shált bì scrù - ti - naízd baí Bì - iηz jét

un - born!

án - b'án!

Menslowe.

Go forth, my Book!—if England hail thee not,
The friendly Foreigner will save thee from dry rot :
And though a present Age thy author scorn,
Thou shalt be scrutinized by Beings yet unborn !

Wenslowe.

ERRATA.

Page 16, line 6, for *grète* read *grèle*
— 84, — 18, — *suph-ju* — *səph-ju*

INDEX OF CONTENTS.

THE PHONARTHON, OR NATURAL SYSTEM OF THE SOUNDS OF SPEECH.

	PAGE
The Phonarthron Symbol, &c.	1
Explanation of the Phonarthron Symbol, &c.....	3
The Phonarthron Tablet in the Alphabetic Character	7
Explanation of the Phonarthron Tablet	9
The Anglicised Latin Terms, used in the Tablet, explained by their derivations .	13
Examples and Explanations of all the (Seventy-two) particular Speech-sounds, in Four Tables.....	15
Application of the Phonarthron Test to the Hebrew, Greek, and Latin Alphabets	24
Notions and Definitions relating to the Sounds of Speech	25

THE PHONARITHMON, OR UNIVERSAL NAMES OF NUMBERS.

The Phonarithmon, or Universal Names of Numbers	33
An Imaginary Analysis of the Numeral Figures	35

THE PHONODION, OR ELEMENTS OF MUSIC.

Advertisement.....	39
The Music-Coil, &c.	41
On the Names of the Musical Tones	43
On Music, Melody, and Harmony	45
On the Notation of Music.....	49
The Phonodion New Method of Notation, &c.	50
The Phonodion Piano-Forte, and the common Piano-Forte Keyboards, compared	51
The Phonodion New Method of Notation, and the common or present method, compared.....	53
The Royal Anthem in the Phonodion, and in the common, style of Music, com- pared	54
A Melody for the Phonodion-Harmonicon	56

I. THE PHONARTHRON SYMBOL.&c.

PHONARTHRON OR SPEECH-SOUND
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A	I	C																	
E	R	O																	
L	S	U																	
A	I	C																	
E	R	O																	
L	S	U																	
<i>PULMONAL</i>	<i>ORAL</i>																		

These Eighteen Symbolic Characters represent the eighteen elementary sounds of speech which are also designated by the more familiar arbitrary characters of the Alphabet thus

THE LATIN ALPHABETIC CHARACTER.

A	I	C
E	R	O
L	S	U

A	N	M
C	T	P
J	S	V

THE ROMAN ALPHABETIC CHARACTER.

A	I	C
E	R	O
L	S	U

A	I	C
E	R	O
L	S	U

THE ITALIC ALPHABETIC CHARACTER.

A	I	C
E	R	O
L	S	U

A	I	C
E	R	O
L	S	U

The Alphabet being deficient in signs, letters, or characters for three of the elementary sounds this deficiency is supplied by the three invented letters A, I, C, which are assimilated as nearly as possible to the style or hand of characters amongst which they are placed.

II.

EXPLANATION OF THE PHONARTHON, SYMBOL,
&c.

= THE word "Phonarthron" is a compound derivative of the two Greek words $\Phi\omega\eta$ and $\text{A}\rho\theta\rho\omicron\nu$.

$\Phi\omega\eta$ signifies in Latin—vox, sonus, verbum, dictum; and in English—a voice, sound, noise, a word, an utterance.

$\text{A}\rho\theta\rho\omicron\nu$ signifies in Latin—artus, articulus, articulus vocis; and in English—a limb or joint, an article, a speech-utterance: whence the verb $\text{A}\rho\theta\rho\omicron\omega$, which signifies, in Latin, fingo, formo, articulo; and, in English, to fix or fit, to shape, to articulate.

By the word "Phonarthron," therefore, is to be understood "speech-sound;" that is, *generally*, the doctrine or knowledge of the rudiments of articulate speech; and, *specifically*, the definite system of the sounds of speech, as represented *summarily* by the Symbol and symbolic characters, and *largely* by the Phonarthron Tablet, hereafter following.

Note. That the Symbol of Nine (or Eighteen) is a summary of the tablet of seventy-two (or $9 \times 2 \times 2 \times 2 = 72$); and that the tablet is an expansion, or explication of the symbol.

= The Phonarthron "Symbol" contains the nine geometric elements of form, shape, or figure; namely,

(1.) The three general varieties of the ANGLE, which are usually distinguished as *obtuse*, *right*, and *acute* angles.

(2.) The three general varieties of a STRAIGHT line progression, which are *rectilinear*, *curvilinear*, and *angular*. And,

(3.) The three general varieties of the CURVE, which are all together illustrated and combined in the superficies of a solid oval, or figure of an egg.

Now these nine elements of form, shape, or figure, of material bodies, represent severally the nine elementary formations and articulations of the organs of human speech :

(1.) The three varieties of the ANGLE represent three corresponding formations and articulations of the PALATE.

(2.) The three varieties of a STRAIGHT line progression represent three corresponding formations and articulations of the TONGUE. And,

(3.) The three varieties of the CURVE represent three corresponding formations and articulations proper to the LIP. So that the ANGLE, the STRAIGHT line, and the CURVE, represent respectively those three organs of speech, the PALATE, the TONGUE, and the LIP; and the angular, linear, and curvilinear varieties of form, shape, or figure, represent respectively the palatal, lingual, and labial varieties of the elementary sounds of speech. It is also to be noted, that these elements of form (or the symbolic characters) represent the elements of speech, not arbitrarily, but imitatively, or by analogy; being that, the elements of speech are effected or performed by the organs of speech previously assuming or performing the elementary *shapes*, in order to produce the *sounds*.

= The sound of bodies is an intimation of their *essence*; which essence comprises both a *surface* and a *substance*¹: so that, if any material body (or bodies) be struck, there ensues a double result in sound; namely,

¹ "The earth was without form, and void" [See MOSES, *Gen.* ch. i. ver. 2]: that is, had

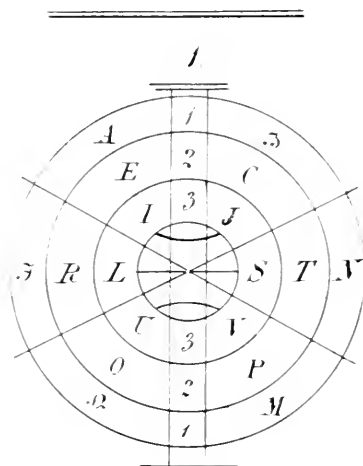
that of the external *superficial* contact, and that of the internal *substantial* vibration.

The case is parallel in human speech¹, which is a faculty in man *imitative* of the outward *originals* in nature concerning which he discourses; so that the nine elementary characters in the Phonarthron Symbol represent at once this twofold fact of *substantial* and *superficial* sound; and so, that there are, in reality, eighteen distinct original utterances; to wit, nine and nine of either kind, which therefore are accordingly distinguished by their respective denominations, and by their respective characters beneath the Symbol, the comprehensive Symbol of Nine.

The sounds of speech which correspond, or compare, with the *superficial* contact of bodies, are those which originate in the MOUTH, and are thence called ORALS; and the sounds of speech which correspond, or compare, with the *substantial* vibration of bodies, originate in the LUNGS, and are therefore called PULMŌNALS¹.

neither shapeful surface, nor material substance, until the generating Spirit of the Deity brooded his mighty project of creation in the *stillness* and *darkness* of NOTHING.

¹ "A consonant cannot be sounded without a vowel."—See the *Eton Latin Grammar*, page 1.



PULMONALS.				ORALS.		
Palatal	Lingual	Labial		Palatal	Lingual	Labial
A . a	Ā . ā	Q . q	Major	Ā . ā	Y . y	M . m
E . e	R . r	O . o	Mediate	C . c	T . t	P . p
I . i	L . l	U . u	Minor	J . j	S . s	V . v

PULMONALS.						ORALS.					
Ter- <i>Pulmonals</i>			Ter- <i>Pulmonals</i>			Pulmon- <i>Orals</i>			Ter- <i>Orals</i>		
<i>Pal.</i>	<i>Lin.</i>	<i>Lab.</i>	<i>Pal.</i>	<i>Lin.</i>	<i>Lab.</i>	<i>Pal.</i>	<i>Lin.</i>	<i>Lab.</i>	<i>Pal.</i>	<i>Lin.</i>	<i>Lab.</i>
<i>A. ã</i>	<i>Ë. ê</i>	<i>Ö. ö</i>	<i>A. á</i>	<i>Ë. é</i>	<i>Ö. ó</i>	<i>Ñ. ñ</i>	<i>Y. ÿ</i>	<i>M. m</i>	<i>Ë. ê</i>	<i>Y. ÿ</i>	<i>M. m</i>
<i>E. è</i>	<i>R. r</i>	<i>O. ô</i>	<i>E. é</i>	<i>R. r</i>	<i>O. ó</i>	<i>G. g</i>	<i>D. d</i>	<i>B. b</i>	<i>C. c</i>	<i>T. t</i>	<i>P. p</i>
<i>I. ì</i>	<i>L. l</i>	<i>U. ù</i>	<i>I. í</i>	<i>L. l</i>	<i>U. ú</i>	<i>J. j</i>	<i>Z. z</i>	<i>V. v</i>	<i>J. j</i>	<i>S. s</i>	<i>V. v</i>

[illegible]

IV.

EXPLANATION OF THE PHONARTHON TABLET.

[FIRST DIVISION.]

1. There are two primary means, or organs of speech, namely, the LUNGS and the MOUTH; whence the utterances originating in each are respectively called *pulmōnal* and *oral*, and correspond with the usual but inadequate and indeterminate denominations VOWEL and CONSONANT.

2. There are three absolutely necessary, and only necessarily nominal organs contained in the mouth, which both generate the orals, and modulate the pulmōnals, namely, the PALATE, the TONGUE, and the LIP; whence the several enunciations proper to each are called *palatal*, *lingual*, *labial*. The natural coadjutor of the palate is the thick or *throatward* part of the tongue; the natural coadjutor of the tongue is the *teethward* or fore part of the palate; and the natural coadjutor of the lip is the other lip. Hence the terms guttural, dental, nasal, &c. which terms are often mentioned by grammarians and philologists, are improper and incorrect, if used to designate original and natural sounds, there being none such; but only the *original* sounds (palatal, lingual, labial) may be *affected*, and the *natural* sounds (p. l. l.) may be *imitated*, by the parts adjacent to the specific organs: thus, the *lingual* R. r. is *imitated* in the French Parisian dialect by the *uvula*, and the Parisian French are therefore said *grasseyer*, *parler gras*, that is, “to

speak thick." And thus also the final N. n. and M. m., in French, are *affected* nasally, or by the nose. And thus further, the labial F. f. (*i. e.* *Ph. ph.* in the Phonarthron Tablet), which is truly and naturally enounced by the modern Greeks, is *affected* and partially *imitated* by the teeth, in the generality of European languages.

3. Each of the three oral organs (palate, tongue, lip) modulates and generates its several utterances by a graduated scale of *three degrees oral*, and *three degrees pulmōnal*; or of *six degrees seriatim*, from the extreme pulmōnal to the extreme oral: thus—

1	.	2	.	3	—	4	.	5	.	6
A	.	E	.	I	—	J	.	C	.	5
3	.	R	.	L	—	S	.	T	.	N
Q	.	O	.	U	—	V	.	P	.	M
6	.	5	.	4	—	3	.	2	.	1

which degrees are therefore called major, mediate, and minor, because each of the two kinds, or primary powers (pulmōnal and oral) of speech-sound expresses *more* of its own proper character in the *major* degree, and *less* in the *minor* degree, than in the mediate or middle degree. This is, in a manner, represented in the circular portion of the first division of the Phonarthron Tablet, where the respective *major* degrees occupy the *outer* circle, the *minor* degrees the *inner* circle, and the *mediate* degrees the *middle* circle.

[SECOND DIVISION.]

1. By a generally reciprocal influence of the pulmōnal and oral powers upon the utterances of each other, there results a new (double)

set of sounds, thus varying from their originals, and as specified by their names in the second division of the tablet: thus—

The *veri-pulmōnals* are the natural, original, most perfect pul-
monals.

The *ori-pulmōnals* are contracted or acuted by the oral power.

The *veri-orals* are the natural, simple, most pure orals. And,

The *pulmon-orals* are affected or imbued with pulmōnal sound.

Note. That the veri-pulmōnal and ori-pulmōnal varieties have been usually distinguished as “vowels” *grave* and *acute*; and that the veri-oral and pulmon-oral varieties have been usually distinguished as “consonants” *pure* and *impure*.

2. The degree, or extent of the reciprocal influence is indefinite, and not always equally discernible; on which account, although they are sufficiently distinguished by the marks (‘ and ’) placed over letters; yet, in order to determine accurately the comparative variations of different mouths, dialects, and languages, such compounds of them as the following may be used.

Veri-Pulmōnal = Grave. Pulmon-Oral = Impure.			Veri-Oral = Pure. Ori-Pulmōnal = Acute.		
More Grave, or More Impure.	Grave, or Impure.	Less Grave, or Less Impure.	Less Pure, or Less Acute.	Pure, or Acute.	More Pure or More Acute.
≧	↘	↙	↗	↖	↠

Note. That the French make three or four distinct sounds of E. e., independently of the *e muet*, or mute (which is ə, or əh, or ’); namely, the *é fermé*, the *è ouvert*, the *ê tres-ouvert* (and the *ê moyen*?).

Note. That such letters as the alphabet affords (g. d. b. z.) to denote the reciprocal influence, are inserted in the tablet, instead of the punctual signs or marks being placed over the original letters (c. t. p. s.), as

is necessarily the case with those sounds which have no such distinguishing alphabetic letters.

[THIRD DIVISION.]

Each of the two primary means, or organs of speech, hath two peculiar properties or powers ; namely, those of the LUNGS, *voice* and *breath* : and those of the MOUTH, *articulation* and *configuration* : hence—

- | | |
|--|---|
| 1. The several modulations of the <i>voice</i> are called Vocals, | $\left. \begin{array}{c} \\ \\ \\ \end{array} \right\} \begin{array}{c} \text{Pulmōnals-Sonal.} \\ \text{Pulmōnals-Sural.} \\ \text{Orals-Sonal.} \\ \text{Orals-Sural.} \end{array}$ |
| 2. The several modulations of the <i>breath</i> are called Halitals, | |
| 3. The characteristic <i>articulations</i> are called Ictals, | |
| 4. The characteristic <i>configurations</i> are called Spirituals, | |

Note. That when a person *whispers*, the vocals become halitals.

Note, also, That the spirituals are what have been usually called *aspirates*, or aspirated consonants.

Note, further, That although the halitals and spirituals (that is, the *whisperings* and *aspirates*) are represented in the Phonarthron Tablet by *adding* the letter *H. h.* to each of the corresponding vocal and ictal [that is, sonal] letters ; it is not because [or therefore] the halitals and spirituals [that is, surals] are not themselves really simple and single sounds, but only because it is more convenient and agreeable to the old practice of denoting the spirituals, albeit under the mistaken notion of their being aspirated consonants, or sounds compounded of sonal consonants and the particular spirital *H. h.*, which indeed is not the case.

THE ANGLICISED LATIN TERMS,

USED IN THE PHONARTHON TABLET, EXPLAINED BY THEIR
DERIVATIONS.

<i>Anglicised Names.</i>	<i>Latin Words.</i>	<i>English Meanings.</i>
Pulmōnal	Pulmo-nes	The lungs
Oral	Os, Oris	The mouth
Palatal	Palatus	The palate
Lingual	Lingua	The tongue
Labial	Labium	The lip
Major	Major	The greater
Mediate	Medius	The middle
Minor	Minor	The less
Vocal, or <i>Vowel</i>	Voco	I call
	Vox	The voice
Halal, or	Halo	I breathe
Halital	Halitus	The breath
Ictal, or <i>Consonant</i>	Ico	I strike
	Ictus	A stroke, or blow
Spiritual, or <i>Aspirate</i>	Spiro	I blow
	Spiritus	A blast, or wind
Sonal, or	Sono	I sound, or ring
Sonant	Sonus	A sound, or noise
Sural, or	Susurro	I whisper, speak softly
Susurral	Susurrus	A still soft noise
Veri-	Verus	Very, real, true.

EXAMPLES AND EXPLANATIONS
OF ALL
THE (SEVENTY-TWO) PARTICULAR SPEECH-SOUNDS,
IN
FOUR TABLES.

TABLE.

Pulmōnals-Sonl.

ORI--PULMŌNAL.		
<i>A</i> <i>á</i>	= <i>a</i> , in English, <i>bag, barrel, happy</i> = <i>a</i> , in French, <i>baque, baril, ami.</i>	
<i>E</i> <i>é</i>	= <i>e</i> , in English, <i>net, debt, web</i> = <i>e</i> , in French, <i>nette, dette, messe</i> = <i>E, ε, Epsilon</i> , in Greek.	
<i>I</i> <i>í</i>	= <i>i</i> , in English, <i>link, risk, bliss</i> = <i>i</i> , in French, <i>lieu, registre, ami.</i>	
<i>Œ</i> <i>ê</i>	= <i>o</i> , in English, <i>love.</i> = <i>u</i> , in <i>cup</i> = <i>eu</i> , in French, <i>feu.</i> = <i>u</i> , in <i>parfum</i> = <i>e</i> , in French, <i>je, me, le, se, te, &c.</i>	
<i>R</i> <i>r</i>	= <i>r</i> , in English, <i>trim, prince, ochre</i> = <i>r</i> , in French, <i>pré, crème, centre.</i>	
<i>L</i> <i>l</i>	= <i>l</i> , in English, <i>plum, clay, purple</i> = <i>l</i> , in French, <i>plan, clef, boucle.</i>	
<i>Ω</i> <i>ô</i>	= <i>a</i> , in English, <i>wan, watch, swan</i> = <i>a</i> , in French, <i>banc, sang, plan</i> = <i>o</i> , in English, <i>dog, flock, top.</i>	
<i>O</i> <i>ó</i>	= <i>o</i> , in English, <i>obey, Deuteronomy</i> = <i>o</i> , in French, <i>somme, notte, noble</i> = <i>O, o, Omicron</i> , in Greek.	
<i>U</i> <i>ú</i>	= <i>u</i> , in English, <i>bull, pully, bushy</i> = <i>ou</i> , in French, <i>boule, boulet, poulet</i> = <i>Υ, υ, Upsilon</i> , in Greek.	

there is no distinguished difference between the *grave* ('), or *impure* varieties, and the the *Veri-Oral* and the *Pulmon-Oral* sounds. See the explanation of the *Phonarthron*

pronounce the *L. l.* final, as they ought, or as they intend to do, but the French pronounce

not og-r, och-r, but og-ʒ, och-ʒ,	} which peculiarity in French is further remarked upon under <i>Rh, Lh.</i> See the next Table.
not ord-r, cent-r, but ord- <i>rh</i> , cent- <i>rh</i> ,	
not Bib-l, bouc-l, but Bib- <i>lh</i> , bouc- <i>lh</i> ,	

The Hulsitals, or

VERI-PULMŌNAL.	
<i>Ah</i> <i>àh</i>	See the Explanation of the Phonarthron Tablet, Third Division.
<i>Eh</i> <i>èh</i>	See the Explanation of the Phonarthron Tablet, Third Division.
<i>Ih</i> <i>ih</i>	See the Explanation of the Phonarthron Tablet, Third Division.
<i>Sh</i> <i>sh</i>	This sound is described in French as - - - - In Hebrew it is designated by the vowel point (:) <i>Sheva</i> ; and in Greek able to that element of Grammar which teaches that "a consonant cannot be word ending with a consonant, and to <i>precede</i> if it <i>begins</i> with one. It is the
<i>Rh</i> <i>rh</i>	= <i>re</i> , in French, <i>cedre</i> , <i>marbre</i> , <i>aigre</i> The French, in common with other languages, erroneously assuming <i>r</i> and preclude the vowel or pulmōnal sound, which being impossible, they only by the Greek <i>P</i> (<i>Rho</i>) and (') <i>spiritus asper</i> : thus 'P, expressed in Latin
<i>Lh</i> <i>lh</i>	= <i>le</i> , in French, <i>angle</i> , <i>cable</i> , <i>règle</i> See what is said above, under <i>Rh</i> . Moreover, this sound is also designated French it is mostly <i>final</i> , but in Welsh <i>initial</i> , or used at the beginning of
<i>Oh</i> <i>oh</i>	See the Explanation of the Phonarthron Tablet, Third Division.
<i>Uh</i> <i>uh</i>	See the Explanation of the Phonarthron Tablet, Third Division.
(3)	See the Explanation of the Phonarthron Tablet, Third Division.

(3) Independently of the *general* sounds of *U*, and its relatives *Uh*, *V*, *Vh*, which are chiefly distinguishable in French, and which are effected by an increased and extreme

U. *u* = *u*, in the French words, *pure*, *flûte*, and in the Suffolk

V. *v* = *u*, in the French words, *puis*, *suite*, and *vh* = *hu* in

A general tendency to contract, and be extremely perspicuous, is, indeed, characteristic of English. Still, however, these sounds are more than slightly varied from the *general* 1 s been already noticed in the "Explanation of the Phonarthron Tablet," First Division,

TABLE.

Pulmōnals-Sural.

ORI-PULMŌNAL.	
<i>Ah</i> <i>áh</i>	See as opposite.
<i>Eh</i> <i>éh</i>	See as opposite.
<i>Ih</i> <i>ih</i>	See as opposite.
<i>Ĵh</i> <i>ĥh</i>	“e <i>muet</i> ” (or <i>mute e</i>).
by (') the <i>spiritus lenis</i> ; if, indeed, that figure has any positive power at all. Agree-sounded without a vowel,” this sound appears to <i>follow</i> the enunciation of every most ready pulmonal emission of <i>breath</i> , as its vocal is of <i>voice</i> .	
<i>Rh</i> <i>rh</i>	= <i>re</i> , in French, <i>centre</i> , <i>pourpre</i> , <i>encre</i> .
/ to be consonants (Orals) not vowels (Pulmonals), endeavour so to pronounce as to become <i>Italital</i> (or <i>Sural</i>), instead of <i>Focal</i> (or <i>Sonal</i>). This sound is also indicated thus, Rh.	
<i>Lh</i> <i>lh</i>	= <i>le</i> , in French, <i>oncle</i> , <i>temple</i> , <i>uêfle</i> .
in Welsh by Ll. ll., being only more strongly uttered than in French, because in syllables and words.	
<i>Ωh</i> <i>ôh</i>	See as opposite.
<i>Oh</i> <i>óh</i>	See as opposite.
<i>Uh</i> <i>úh</i>	See as opposite.

instanced in these Four Tables, there are other peculiar variations, or *imitations* of them, contraction of the mouth, or *lips*, in enouncing them: thus—

and Norfolk English words, *two*, *truth*, &c.

the French words, *huit*, *huêc*, &c.

French pronunciation, as a contrary tendency to be inexact and careless is characteristically sounds ; they vary so much as to be *distinct* sounds, and actual *imitations* ; agreeably to what with reference to *R F.* &c.

The Orals-Sonal,

PULMON-ORAL.		
3	\tilde{r}	= <i>n</i> , in English, <i>an-ger</i> , <i>fin-ger</i> = <i>ng</i> , in English, <i>hang-cr.</i> <i>sing-cr</i>
(4)		= the first γ in Greek, $\Phi\theta\omicron\gamma-\gamma\omicron\varsigma$, $E\gamma-\gamma\upsilon\varsigma$
G	<i>g</i>	= <i>g</i> , in English, <i>game</i> , <i>bag</i> , <i>trigger</i> = <i>g</i> , in French, <i>gand</i> , <i>bagatelle</i> = Γ, γ, <i>Gamma</i> , in Greek
J	\tilde{j}	= <i>i</i> , in English, <i>vieu</i> , <i>union</i> = <i>i</i> , in French, <i>vieux</i> , <i>adieu</i> = <i>j</i> , in German, <i>jeur</i> , <i>jung</i> ; and in English, <i>Hallelu-jah</i> = <i>y</i> , in English, <i>year</i> , <i>young</i> ; and in French, <i>jeux</i> , <i>jeune</i>
N	\tilde{n}	= <i>n</i> , in English, <i>blind</i> , <i>window</i> = <i>n</i> , in French, <i>cann-berge</i> = <i>n</i> , in English, <i>non-age</i> ; in French, <i>nanine</i> ; in Hebrew,
D	<i>d</i>	= <i>d</i> , in English, <i>danger</i> , <i>ladder</i> = <i>d</i> , in French, <i>danger</i> , <i>rideau</i> = ד, <i>Daleth</i> , in Hebrew = Δ, δ, <i>Delta</i> , in Greek
z	<i>z</i>	= <i>z</i> , in English, <i>zone</i> , <i>razor</i> = <i>z</i> , in French, <i>zéro</i> , <i>zizanie</i> = ז, ז', <i>Zade</i> , in Hebrew; Ζ, ζ, <i>Zeta</i> , in Greek
M	\tilde{m}	= <i>m</i> , in English, <i>mind</i> , <i>lame</i> = <i>m</i> , in French, <i>mameloue</i> , <i>baume</i> = <i>m</i> , in French, <i>maman</i> ; in Hebrew, מ, מ', <i>Mem</i> ; in
B	<i>b</i>	= <i>b</i> , in English, <i>bag</i> , <i>rabbit</i> = <i>b</i> , in French, <i>bague</i> , <i>rabbin</i> = Β, β, β', <i>Beta</i> , in Greek
V	\tilde{v}	= <i>w</i> , in English, <i>dwarf</i> , <i>dwindle</i> = <i>o</i> , in French, <i>oie</i> , <i>roi</i> , <i>boi</i> = <i>ou</i> , in French, <i>oui</i> , <i>ouie</i> = þ, p, in Anglo-Saxon

(4) The oral sounds *n*, *n*, *m*, *j*, *r*, both Sonal and Sural (i. e. Ictal and Spirital) have no Pulmōnal sounds *r*, *l*, any perceptible *grave* or *acute* (i. e. Veri-Pulmōnal and Ori-Pulmōnal) sounds remarkable for these differences, their coalition is illustrated by the examples

TABLE.

or *Ictals*.

VERI-ORAL.		
ᾠ	ῑ	= <i>n</i> , in English, <i>rank</i> , <i>an-chor</i> = <i>γ</i> , in Greek, <i>αναγκη</i> , <i>λαρυγξ</i> .
C	c	= <i>c</i> , in English, <i>cane</i> , <i>sack</i> , <i>tobacco</i> = <i>c</i> , in French, <i>colère</i> , <i>saccade</i> = <i>כ</i> , <i>Koph</i> , in Hebrew; <i>Κ</i> , <i>κ</i> , <i>Kappa</i> , in Greek.
J	ῑ	= <i>e</i> , in English, <i>few</i> , <i>peu</i> , <i>Teutonic</i> = <i>i</i> , in French, <i>fier</i> , <i>piéd</i> , <i>siècle</i> . = <i>י</i> , <i>Jod</i> , in Hebrew.
N	ῑ	= <i>n</i> , in English, <i>plant</i> , <i>plenty</i> = <i>n</i> , in French, <i>canne-tille</i> . <i>ν</i> , <i>Nun</i> ; in Greek, <i>N</i> , <i>ν</i> , <i>Nu</i> .
T	t	= <i>t</i> , in English, <i>taste</i> , <i>battle</i> = <i>t</i> , in French, <i>tête</i> , <i>bateau</i> = <i>ט</i> , <i>Teth</i> , in Hebrew = <i>T</i> , <i>τ</i> , <i>ῑ</i> , <i>Tau</i> , in Greek.
S	s	= <i>s</i> , in English, <i>sun</i> , <i>glossy</i> = <i>s</i> , in French, <i>salut</i> , <i>jeunesse</i> = <i>ס</i> , <i>Samech</i> , in Hebrew; <i>Σ</i> , <i>ς</i> , <i>Sigma</i> , in Greek.
M	ῑ	= <i>m</i> , in English, <i>might</i> , <i>champion</i> = <i>m</i> , in French, <i>pomme</i> , <i>pommette</i> Greek, <i>M</i> , <i>μ</i> , <i>Mu</i> .
P	p	= <i>p</i> , in English, <i>peace</i> , <i>rapid</i> = <i>p</i> , in French, <i>paix</i> , <i>lupin</i> = <i>Π</i> , <i>π</i> , <i>ϖ</i> , <i>Pi</i> , in Greek.
I	ῑ	= <i>w</i> , in English, <i>twist</i> , <i>siccep</i> = <i>o</i> , in French, <i>foi</i> , <i>poids</i> = <i>ou</i> , in French, <i>fouet</i> = <i>u</i> , in English, <i>quince</i> , <i>queen</i> .

perceptible *pure* and *impure* (i. e. Veri-Oral and Pulmon-Oral) distinction: neither have the difference in themselves; nevertheless, inasmuch as they coalesce equally with all the adduced, and their differences, if existing, are thus noted.

The Orals-Sural

PULMON-ORAL.		
ʕh	ṛh	= n, in French, <i>langue, plan</i> = ng, in French, <i>long, rang</i> = ך, ʕain, in Hebrew.
Gh	gh	= gh, as anciently used in English, <i>light, night, ghost</i> = ג, Gimel, in Hebrew (5) = F, the ancient Greek <i>Digamma</i> .
H	ḥ	= h, in English, <i>Hero, Hungary</i> = h, in French, <i>Héros, Hongroie</i> = ח, Heth, in Hebrew, and the Greek (') πνευμα δασυ,
Nh	ṇh	= n, in French, <i>monde, gronder</i> = nd, in French, <i>gand, gland</i> = n, in French, <i>plan, grain, frein, lien, fin, paon, bon,</i>
Dh	dh	= th, in English, <i>father, breathe</i> = Ð, ð, in Anglo-Saxon = ד, Daleth, in Hebrew.
ʒh	zh	= z, in English, <i>azure.</i> = s, in <i>pleasure</i> = g, in French, <i>gelée.</i> = j, in <i>jaloux</i> = ז, ʒain, in Hebrew.
Mh	ṁh	= m, in French, <i>bombe, bombarde</i> = mb, in French, <i>chambre, plomb</i> = m, in French, <i>Adam, essaim, nom, parfum.</i>
Bh	bh	= v, in English, <i>veil, wave</i> = v, in French, <i>voile, luvier</i> = ב, Beth, in Hebrew.
Wh	ṽh	= wh, in English, <i>whale, wherry</i> = hou, in French, <i>houari</i> = 𐌿, in Mæso-Gothic. = hw in Anglo-Saxon.

(5) This letter [F] and sound [gh] have, in the accidents of language, eventually assumed Roman alphabet, F, f, whose nominal and usual sound is *ph*. And the sound *gh*, which, in *quiescent*, as in *light, night, sight, bough, plough*; is also, in many others, become *ph*, as in

TABLE.

or *Spiritals*.

VERI-ORAL.		
<i>Sh</i> <i>ḡh</i>	= <i>n</i> , in French, <i>banque</i> , <i>fin</i> = <i>ne</i> , in French, <i>banc</i> , <i>trone</i> .	
<i>Ch</i> <i>ch</i>	= <i>ch</i> , in German, <i>licht</i> , <i>nacht</i> , and as anciently pronounced in English, <i>yacht</i> = <i>ç</i> , <i>Caph</i> , in Hebrew; <i>X</i> , <i>χ</i> , <i>Chi</i> , in Greek.	
<i>H</i> <i>h</i>	= <i>h</i> , in English, <i>hate</i> , <i>hatchet</i> = <i>h</i> , in French, <i>hache</i> , <i>hachette</i> . <i>spiritus asper</i> .	
<i>Nh</i> <i>nh</i>	= <i>n</i> , in French, <i>tente</i> , <i>tenter</i> = <i>nt</i> , in French, <i>chant</i> , <i>dent</i> . <i>brun</i> , <i>jeûn</i> .	
<i>Th</i> <i>th</i>	= <i>th</i> , in English, <i>author</i> , <i>breath</i> = <i>þ</i> , <i>ƿ</i> , in Anglo-Saxon = <i>ת</i> , <i>Tau</i> , in Hebrew; <i>Θ</i> , <i>θ</i> , <i>Theta</i> , in Greek.	
<i>Sh</i> <i>sh</i>	= <i>sh</i> , in English, <i>ship</i> , <i>marshy</i> , <i>wash</i> = <i>ch</i> , in French, <i>chaud</i> , <i>pêche</i> , <i>riche</i> = <i>ש</i> , <i>Shin</i> , in Hebrew.	
<i>Mh</i> <i>m</i>	= <i>m</i> , in French, <i>pompe</i> , <i>tempête</i> = <i>mp</i> , in French, <i>champ</i> , <i>temps</i> .	
<i>Ph</i> <i>ph</i>	= <i>ph</i> , in English, <i>phantom</i> . = <i>f</i> , in <i>fame</i> = <i>ph</i> , in French, <i>phrase</i> . = <i>f</i> , in <i>fantaisie</i> (5) = <i>פ</i> , <i>Pe</i> , or <i>Phe</i> , in Hebrew.	
<i>Vh</i> <i>vh</i>	= <i>wh</i> , in English, <i>wheat</i> , <i>whistle</i> = <i>hou</i> , in French, <i>houache</i> , or <i>houage</i> .	

the power of *ph*: thus, the ancient Greek sign **F** (*gh*) has become the sixth letter of the some English words, has become *g*, as in *ghost*, *gherkin*; and in others, is entirely *cough*, *trough*, *rough*, *enough*, *laugh*.

APPLICATION OF THE PHONARTHON TEST

TO THE
HEBREW, GREEK, & LATIN ALPHABETS.

HEBREW.																								
22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1			
כ	כּ	ק	קּ	ע	עּ	פ	פּ	צ	צּ	ל	לּ	מ	מּ	נ	נּ	ד	דּ	ה	הּ	ו	וּ	א		
Sonals.																								
Vocals.											Letals.													
Pulmonals.																								Orals.
Halitals.											Spiritals.													
Surals.																								

GREEK.																								
Α. Β. Γ. Δ. Ε. Ζ. Η. Θ. Ι. Κ. Λ. Μ. Ν. Ξ. Ο. Π. Ρ. Σ. Τ. Υ. Φ. Χ. Ψ. Ω.																								
α. β. γ. δ. ε. ζ. η. θ. ι. κ. λ. μ. ν. ξ. ο. π. ρ. σ. τ. υ. φ. χ. ψ. ω.																								
Pulmonals.	Α. α		_____		_____		_____		_____		_____		_____		_____		Ν. ν		Μ. μ		_____		_____	
	Η. η		Π. ρ		Ω. ω		Ε. ε		Ο. ο		Γ. γ		Δ. δ		Β. β		Κ. κ		Τ. τ		Η. π		_____	
	Ι. ι		Α. λ		(Ι). ρ		_____		Υ. υ		_____		Ζ. ζ		_____		_____		Σ. σ		_____		_____	
	Veri-Pulmonals.				Ori-Pulmonals.				Pulmon-Orals.				Veri-Orals.				_____				_____			
	_____		_____		_____		_____		_____		_____		_____		_____		_____		_____		_____		_____	
	_____		_____		_____		_____		_____		_____		_____		_____		_____		_____		_____		_____	
	_____		_____		_____		_____		_____		F. (2)		_____		_____		_____		Χ. χ		Ο. θ		Φ. φ	
	_____		_____		_____		_____		_____		_____		_____		_____		_____		_____		(3).		_____	
	_____		_____		_____		_____		_____		_____		_____		_____		_____		_____		_____		_____	
	_____		_____		_____		_____		_____		_____		_____		_____		_____		_____		_____		_____	

Orals.

NOTIONS AND DEFINITIONS

RELATING TO THE

SOUNDS OF SPEECH.

-
- I. *Of Sounds and Letters.*
 - II. *Of Syllables and Syllabication.*
 - III. *Of Accent and Quantity.*
 - IV. *Of Prose, Poetry, and Versification.*
-

I.

Of Sounds and Letters.

≡ LETTERS are the signs of SOUNDS. They are, moreover, *arbitrary* signs, as the letters of the alphabet; and they may be *imitative* signs, as the characters of the Phonarthron-Symbol; and as proposed in the Explanation of the Phonarthron-Symbol. For, whereas the fine arts of sculpture, design, painting, and music, are said to be *imitative* arts; so, likewise, are poetry and speech imitative and expressive, and not arbitrarily significative only, but their minute and simple principles of imitation require to be more correctly examined than appears to have been hitherto the case.

≡ Of the two kinds of sounds, pulmōnals and orals, the chief characteristic contradistinction of the pulmōnals is an indefinite *perdurability*, and that of the orals a forcibly *instantaneous* utterance, which is the converse: whence, every one of the nine original pulmōnals is capable of being perfectly sounded alone, excepting the peculiar instance *L.l.*; and every one of the nine original orals is *incapable* of being perfectly

sounded alone, or without the aid of a pulmōnal, excepting the corresponding peculiar instance, *S. s.*

= Every sound, in general, whether oral or pulmōnal, consists, in whatever degree, of three parts; namely—of a beginning or initial part, of an enduring or middle part, and of a final or end; whence, also, the characteristic THREE DEGREES, *major*, *mediate*, *minor*, of the palatal, lingual, labial varieties, whether oral or pulmōnal, exhibited in the Phonarthron-Tablet; where the force or power of sound in the *minors* is initial, that in the *majors* final, and that in the *mediates* medial or middle.

II.

Of Syllables and Syllabication.

= The word *syllable* is derived from the Greek word *συλλαβη*, which literally signifies, in Latin, *comprehensio*; and, in English, *a collecting*, or *putting together*.

= SYLLABLES are proper and improper, pulmōnic and oric.

1. A syllable, *properly* so called, is the united effect of two individual simple sounds; the one a *vowel* (that is, pulmōnal), the other a *consonant* (that is, oral).

2. An *improper* syllable is either redundant or defective in one of these component parts; namely, defective when consisting only of a vowel, or only of a consonant; and redundant, when consisting of a vowel (or vowels) and more than one consonant, or of a consonant (or consonants) and more than one vowel. And, note, that two vowels or two consonants, which coalesce as one vowel or consonant, are called diphthongs, and three vowels or three consonants, triphthongs, &c.

3—4. A syllable is *pulmōnic* or *oric*, according to the relative

position of the vowel and consonant, and according to the *pre-eminence* of the vowel or consonant (that is, pulmōnal or oral) power. Thus—*Cà, Tà, Pà*, are perfectly *pulmōnic* syllables, and '*Ac, 'At, 'Ap*, are perfectly *oric* syllables; because, in the former three, the vowel predominates, being grave and subsequent, and therefore freely perdurable; and that, in the latter three, it is in subjection, being impeded and "caught" by the consonant, and so, by natural tendency, acute, (that is, ori-pulmōnal). But *Cá, Tá, Pá*, are imperfectly pulmōnic, and '*Ac, 'At, 'Ap*, are imperfectly oric, obviously because, and inasmuch as, they vary from the foregoing rule.

Note. That in dissyllables, trisyllables, and in polysyllabic words, the *grave* and *acute* signs may be omitted over the unaccented syllables, because of the comparative brevity and obscurity which is occasioned to them, by the comparative perspicuity and pre-eminence of the *accented* syllables; which accented syllables, therefore, may be known by this distinction.

=SYLLABICATION, or *spelling*, is the art of separating words into their constituent syllables; or, rather, of *putting* these *together* into words.

The beauty and perfection of syllabication is the most equal and alternate distribution of *vowels* and *consonants* practicable. The Italian language is more eminent than other languages for this equable and agreeable alternation: but in German the consonants are aggregated, and in French the vowels accumulate together, in difficult and disagreeable profusion.

III.

Of Accent and Quantity, &c.

=Few terms have had more various and undefined acceptations than the word "accent." In one sense it has signified *any mark* used to

designate the various qualifications and distinctions of speech-sounds in written language; as the *rising* and *falling* [that is, the *sharp* and *flat* relations] of the vocal tones, and the *grave* and *acute* distinctions of the vowel sounds. In another sense it has signified any peculiar mode or *manner of pronouncing* and speaking in particular languages and dialects. And, in a third sense, it signifies the **STRESS** which is laid on one syllable more than on another in a same word.

= Accent and Quantity are correlative terms. Quantity has reference to the *vowels*, and to the vowel characteristic of *perdurability*; and accent has reference to the *consonants*, and to their peculiar characteristic of a *forcibly* instantaneous activity. Quantity, therefore, is properly an accident of the pulmonic syllables; and accent is properly an accident of the oric syllables. This contradistinction should be perceived and understood, although in practical language it is indifferent whether a “syllable” be noted as *long* or *strong*, provided the syllable itself be sufficiently distinguished from the rest.

= Accent and Prosody are synonymous words; the former being the Latin of which the latter is the Greek: thus—

Ac-centus	.	Ad-cantus	.	} Relating “to Song.”
Προσ-ῳδία	.	Προσ-ῳδή	.	

but their uses have thus varied.

Prosody (like Quantity, only as a term of larger import) has been applied to the measure of song, poetry, versification; and Accent to the emphasis of speech, and to compositions in prose. By Quantity is meant merely the duration of a syllable; and by Prosody, as commonly understood, the doctrine which treats of the quantities, durations, or measures of syllables and words in versification.

= Accent and Emphasis. Accent is *stress*, and Emphasis is *stress*, but Accent applies to syllables as they are sounds, and Emphasis to words as they are meanings. Accordingly, syllables are properly said to be accented and unaccented, and words emphatic or otherwise.

= A Table of Marks whose meanings have been mentioned,
and whose uses may be required.

Long	-	and	˘	Short.
Strong	·	and	˙	Weak.
Grave	`	and	ˊ	Acute.
Flat	ˋ	and	ˋ	Sharp.

IV.

Of Prose, Poetry, and Versification.

= Prose is language merely *significant* or descriptive: Poetry is language descriptive and *imitative* also.

= Again: Prose is language, as it were, *ad libitum*, and desultory, in contradistinction with Poetry or Versification, that is, language regulated by measure.

= Poetry, or Versification, is a mechanical arrangement of words by measure, according to the *accent* or *quantity* of their syllables.

1. As the particles of significant speech are called *words*, so the particles of a composition in verse are called *feet*.

2. A *foot* is one accented and one unaccented syllable, or a certain number of either placed in any determinate order.

3. A *line*, metre, or measure, is a stated number of feet of any kind.

[Note. A foot being composed of two or more syllables accented and unaccented, so long as the aggregate of accent or quantity be preserved in the whole foot, or whole line, both the *number* of *syllables*, and general *order* of accentuation may be excepted and varied from the general rule; and a good reader will always know how to justify and

excuse a good poet, and to condemn a bad one, in such cases of exception and variation.]

4. A *verse*, or rhyme, is a stated number of corresponding lines, placed in any given order of correspondence.

[Note. In Latin and Greek poetry, a *line* is usually a *verse* ; but in the sense here used, a verse, including several lines, implies a rhyme ; which *rhyme, in sound*, corresponds with *parallelism in sense*, as illustrated (almost exclusively) in the treasures of HEBREW, that is, BIBLE, poësy.]

= Poetry (which word is derived from the Greek words ποιέω, *to make*, and ποιητικé, *poësy*, or *a making*, that is, *verse-making*) and Versification are *literally* the same thing ; nevertheless, they are to be distinguished.

Poetry, as distinguished from Versification, is a vivid correct imitation, expression, or representation of original IDEAS, contrasted with the mere euphony of measured SOUNDS. Words, or just expressions, answer to feet ; sentences, or sentiments, to lines ; and, as above noted, analogies, or antitheses, in sense, to rhymes in measured verse.

= Prose and Poetry, therefore, are respectively distinguished from Versification, as well as Poetry and Versification from mere Prose ; the spirit of Poetry being separate from either, and yet capable of being embodied in both.

In English we find that *rhymed verse* is not essential to Poetry, by the compositions which exist in *blank verse* ; and in French we find that even *metrical lines* are not essential to Poetry, by the well-known and well-used style, entitled, in France, “ *La Prose Poétique*.”

THE
PHONARITHMON,
OR
NUMERAL NOMENCLATURE;
OR
UNIVERSAL NAMES OF NUMBERS.

"I beheld, and lo, a great multitude, which *no man could number*,"—JOHN, *Rev.* ch. vii. ver. 9.

"Jesus said, The very hairs of your head are *all numbered*,"—MATTHEW, ch. x. ver. 30, and LUKE, ch. xii. ver. 7.

"He expressed *the number* by a word which involved MYRIADS of MYRIADS,"—SWEDENBORG, *Heaven and its Wonders*, section 374.

"And I doubt not but we ourselves might distinctly number IN WORDS a great deal further than we usually do, would we *find out* but some fit denominations to signify them by: whereas, in the way we take now to name them, by *millions of millions of millions*, &c. it is hard to go beyond eighteen, or, at most, four-and-twenty decimal progressions, without confusion,"—LOCKE, *Essay on the Human Understanding*, Book II. chap. xvi. sect. 6.

THE
PHONARITHMON,
OR
UNIVERSAL NAMES OF NUMBERS.

<i>A</i> = 1	<i>Acan-a</i> = 11	<i>A-can</i> = 10	<i>A-cen</i> = 100
<i>E</i> = 2	<i>Acan-e</i> = 12	<i>E-can</i> = 20	<i>E-cen</i> = 200
<i>I</i> = 3	<i>Acan-i</i> = 13	<i>I-can</i> = 30	<i>I-cen</i> = 300
<i>Ĵ</i> = 4	<i>Acan-ɜ</i> = 14	<i>Ĵ-can</i> = 40	<i>Ĵ-cen</i> = 400
¹ <i>Ai</i> = 5	<i>Acan-ai</i> = 15	<i>Ai-can</i> = 50	<i>Ai-cen</i> = 500
<i>Aû</i> = 6	<i>Acan-aû</i> = 16	<i>Aû-can</i> = 60	<i>Aû-cen</i> = 600
<i>Ω</i> = 7	<i>Acan-σ</i> = 17	<i>Ω-can</i> = 70	<i>Ω-cen</i> = 700
<i>O</i> = 8	<i>Acan-o</i> = 18	<i>O-can</i> = 80	<i>O-cen</i> = 800
<i>U</i> = 9	<i>Acan-u</i> = 19	<i>U-can</i> = 90	<i>U-cen</i> = 900
<i>Can</i> = 10 or <i>A-can</i>	<i>Ecan</i> = 20 <i>Ecan-a</i> = 21	<i>Cen</i> = 100 or <i>A-cen</i>	<i>Cin</i> = 1000 or <i>A-cin</i> .

<i>Can</i> = 10^1 i. e. 10	<i>Tan</i> = $\overline{10^{10}}^1$ i. e. 10,000,000,000
<i>Cen</i> = 10^2 i. e. 100	<i>Ten</i> = $\overline{10^{10}}^2$ i. e. 100,000,000,000
<i>Cin</i> = 10^3 i. e. 1000	<i>Tin</i> = $\overline{10^{10}}^3$ i. e. 1000,000,000,000
<i>Cɜn</i> = 10^4 i. e. 10,000	<i>Tɜn</i> = $\overline{10^{10}}^4$ i. e. 10,000,000,000,000
<i>Caîn</i> = 10^5 i. e. 100,000	<i>Taîn</i> = $\overline{10^{10}}^5$ i. e. 100,000,000,000,000
<i>Caûn</i> = 10^6 i. e. 1000,1000	<i>Taûn</i> = $\overline{10^{10}}^6$ i. e. 1000,000,000,000,000
<i>Cɔrn</i> = 10^7 i. e. 10,000,000	<i>Tɔrn</i> = $\overline{10^{10}}^7$ i. e. 10,000,000,000,000,000
<i>Con</i> = 10^8 i. e. 100,000,000	<i>Ton</i> = $\overline{10^{10}}^8$ i. e. 100,000,000,000,000,000
<i>Cun</i> = 10^9 i. e. 1000,000,000	<i>Tun</i> = $\overline{10^{10}}^9$ i. e. 1000,000,000,000,000,000
<i>Tan</i> = 10^{10} i. e. 10,000,000,000	<i>Pan</i> = $\overline{10^{10}}^{10}$ i. e. 10,000,000,000,000,000,000

¹ The diphthongs *Ai* and *Aû* are used instead of *R* and *L*, as more convenient; and *R* and *L* are elsewhere used in a corresponding place. See the following page.

<i>Can</i>	<i>Cut</i>	<i>Cap</i>	<i>Cas</i>	<i>Car</i>	<i>Cul</i>	<i>Cag</i>	<i>Cad</i>	<i>Cab</i>	<i>Caz</i>
<i>Tau</i>	<i>Tut</i>	<i>Tap</i>	<i>Tus</i>	<i>Tar</i>	<i>Tal</i>	<i>Tug</i>	<i>Tud</i>	<i>Tab</i>	<i>Taz</i>
<i>Pan</i>	<i>Pat</i>	<i>Pap</i>	<i>Pos</i>	<i>Par</i>	<i>Pal</i>	<i>Pay</i>	<i>Pud</i>	<i>Pab</i>	<i>Paz</i>
<i>San</i>	<i>Sut</i>	<i>Sap</i>	<i>Sas</i>	<i>Sar</i>	<i>Sal</i>	<i>Sag</i>	<i>Sud</i>	<i>Sab</i>	<i>Saz</i>
<i>Ran</i>	<i>Rat</i>	<i>Rap</i>	<i>Ras</i>	<i>Rar</i>	<i>Ral</i>	<i>Rug</i>	<i>Rud</i>	<i>Rab</i>	<i>Raz</i>
<i>Lan</i>	<i>Lut</i>	<i>Lap</i>	<i>Lus</i>	<i>Lar</i>	<i>Lal</i>	<i>Lug</i>	<i>Lud</i>	<i>Lab</i>	<i>Laz</i>
<i>Gan</i>	<i>Gut</i>	<i>Gap</i>	<i>Gas</i>	<i>Gar</i>	<i>Gal</i>	<i>Gug</i>	<i>Gud</i>	<i>Gab</i>	<i>Gaz</i>
<i>Dan</i>	<i>Dut</i>	<i>Dap</i>	<i>Das</i>	<i>Dar</i>	<i>Dal</i>	<i>Dug</i>	<i>Dud</i>	<i>Dab</i>	<i>Daz</i>
<i>Ban</i>	<i>Bat</i>	<i>Bap</i>	<i>Bas</i>	<i>Bar</i>	<i>Bal</i>	<i>Bug</i>	<i>Bud</i>	<i>Bab</i>	<i>Baz</i>
<i>Zan</i>	<i>Zut</i>	<i>Zap</i>	<i>Zas</i>	<i>Zar</i>	<i>Zal</i>	<i>Zug</i>	<i>Zud</i>	<i>Zab</i>	<i>Zaz</i>

EXAMPLE.

One Thousand = *A-ein* = 1000
 Eight Hundred = *O-eeu* = . 800
 (and) Forty = *F-cau* = . . 40.

1840.

AN
IMAGINARY ANALYSIS
OF THE
NUMERAL FIGURES.

1 . 2 . 3 . 4 . 5 . 6 . 7 . 8 . 9 . 0
 / . ˘ . ˘ . ˘ . ˘ . ˘ . ˘ . ˘ . ˘ . ˘

- 1 . is composed of *one* mark, or line . /
 2 . is composed of *two* marks, or lines . ˘
 3 . is composed of *three* marks, or lines . ˘
 4 . is composed of *four* marks, or lines . ˘
 5 . is composed of *five* marks, or lines . ˘
 Which is the natural number of digits, or fingers.

Moreover,

- 6 . is three varied, or added to . ˘
 7 . is three varied, or four inverted . ˘
 8 . is four, and four inverted . ˘
 9 . is three varied, or added to . ˘
 0 . is composed of all but its moiety five . ˘

/	˘		˘	˘	
˘	˘	˘	˘	˘	˘

1	4	5	7	8	0
2	3		6	9	

END OF THE PHONARITHMON.

THE
PHONODION;
OR,
ELEMENTS OF MUSIC.

A
NEW AND SIMPLIFIED THEORY,
PRIMARILY WITH REGARD TO
“SONG.”
OR
THE NATURAL MUSIC OF THE HUMAN VOICE;
AND SUBSEQUENTLY APPLICABLE TO
THE VARIOUS INSTRUMENTS OF MUSIC.

“ O sing unto God with the voice of melody.”

DAVID, *Psalm xlvii.*

“ The man that hath no music in himself,
Nor is not moved by concord of sweet sounds,
Is fit for treasons, stratagems, and spoils ;
The motions of his spirit are as dull as night,
And his affections dark as Erebus :
Let no such man be trusted.”

SHAKESPEARE, *Merchant of Venice*, Act V. Scene I.

ADVERTISEMENT.

THE PHONODION, New Method of Music, consists—

1. In assigning a distinct and appropriate NAME to every one of the twelve tones of the Chromatic Scale; thereby abolishing or precluding the theory of *flats* and *sharps*, and greatly facilitating, because simplifying, an attainment of the science of Music.

2. In assigning a distinct and corresponding NOTE to every one of the twelve tones; which is afforded by substituting a staff of *six lines* for the one of *five*.

3. In altering the make of certain Instruments of Music, particularly the KEY-BOARD of the PIANO-FORTE, for the purpose of subserving the use of the PHONODION New Method of Musical Notation.

Observe—That the trouble of translating Music out of the old or present style into the “Phonodion” new style, is no greater than the usual practice of transposing Music from one key to another, in order to suit the *pitch* of different instruments or voices.

THE following letter, and portion of a letter, have been addressed to the *author* and *inventor* of the PHONODION.

=“ My Dear Sir,

“ In regard to your invention, I hardly need say, that, as a lover of the science, I shall most willingly lend my feeble aid to whatever will tend to *facilitate* and advance its cultivation. But you must be convinced, that, however beneficial the result of your new method may prove, yet it must take a considerable time before our old habits, not to say *prejudices*, can be overcome. In regard to myself, I frankly say, that if I find the system improved, I shall, as far as I can (come from

what quarter it may), endeavour to promulgate it. Wishing you every success you can desire, I remain, my dear Sir, yours very truly,

“THOMAS ATTWOOD¹.

“*Norwood, Surrey, October 22, 1828.*”

“*Royal Academy of Music, July 6, 1840.*

== “Reverend Sir,

“Your letter accompanying the representation of the subject of the ‘Phonarthron²,’ having been laid before the Committee of the Royal Academy of Music, I am desirous to inform you, that the Committee decline the offer³ you have been so obliging as to make, with respect to the patent for the exclusive right to manufacture the contemplated key-board. I remain, Reverend Sir, faithfully yours,

“T. W. J. VICKERY.”

¹ Late Organist of St. Paul’s Cathedral, London.

² The Phonodion Key-Board. See pages 50, 51.

³ This was an offer to consign to the Committee the power to obtain a patent for the exclusive right to manufacture the Phonodion Key-board, the proceeds and profits of which to be applied to the Funds of the Royal Academy of Music, after defraying expenses.

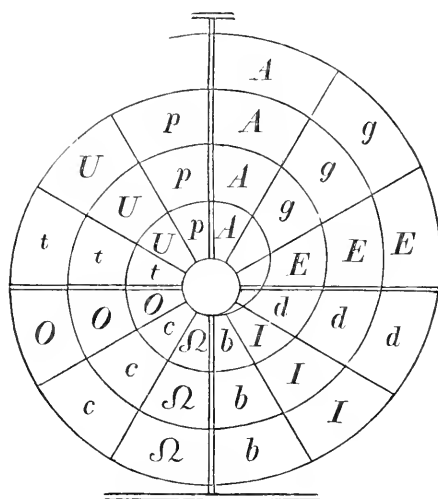
INDEX OF CONTENTS.

	PAGE
The Music-Coil, &c.	41
On the Names of the Musical Tones	43
On Music, Melody, and Harmony.....	45
On the Notation of Music	49
The Phonodion New Method of Notation, &c	50
The Phonodion Piano-Forte, and the common Piano-Forte Key-boards, compared	51
The Phonodion New Method of Notation, and the common or present method, compared	53
The Royal Anthem in the Phonodion, and in the common, style of Music, compared	54
A Melody for the Phonodion-Harmonicon.....	56

THE PHONODION,

OR

MUSIC-COIL.



Ag - Ed - Ib . Ωc - Ot - Up.

1. THERE are twelve tones in Music, and the human voice, which are, relatively to each other, *higher* or more contracted, and *deeper* or more expanded. Moreover, the *whole twelve* are in a state of sequency indefinitely repeatable either way; so that any one being taken as a first, and twelve higher or twelve lower regularly sung, or sounded, from it—there is a complete scale, mode, series, or set; and the thirteenth is a mimic or *repetund* of the first, the fourteenth of the second, the fifteenth of the third, and so on, as represented in the foregoing portraiture of a coil, hence called the *Music-coil*.

2. A mode or KEY is any particular series (of tones in Music, or keys on a key-board) named after the note, tone, key chosen as a first, which first is therefore called the *Tonic of the Mode*, or the *Key-note*.

3. A scale or CLEF (which is the French for *key*, and derived from the Latin *clavis*) is a stated or determinate series, generally appointed, and marking the *pitch* of the musical tones, by distinguishing them into higher and lower orders, which are consequently titled and signified thus:—

<i>Sign.</i>	<i>Title or Name.</i>
℄ —	“The Treble Clef,” i. e. the <i>high</i> (contracted) set or series.
℄ —	“The Tenor Clef,” i. e. the <i>middle</i> set or series.
℄ —	“The Bass Clef,” i. e. the <i>low</i> (expanded) set or series.

ON THE NAMES OF THE MUSICAL TONES

= IN England the first seven letters of the alphabet,

A . B . C . D . E . F . G

are the *usual* names given to the seven tones of the Diatonic series, and called *flats*, *sharps*, or *naturals*, accordingly as required.

= By foreigners the same seven tones are respectively named thus :

¹ Ut . Re . Mi . Fa . Sol . La . Si

(c) . (d) . (e) . (f) . (g) . (a) . (b)

There is no hidden meaning, technical design, or philosophical reason for these names, but their origin is curious. They are certain chance syllables in a verse taken from a Latin hymn, composed in honour of St. John (the Baptist), by Paul Diaconus, about A. D. 774. The verse is as follows :

UT *queant la vis*

RE-*sonare fibris*

MI-*ra gestorum*

FA-*muli tuorum*

SOL-*ve polluti*

LA-*bii meatum*

S-*ancte Iohannes* ² !

= “ In 1746 was published, at Venice, a small pamphlet, entitled *Reflections upon the manner of learning to Sing, with a new method of Sol-mi-sation by twelve syllables, providing for all the keys and accidents to which they are subject*.

“ The names of the tones or notes were as follow :

UT . *pa* . RE . *bo* . MI . FA . *tu* . SOL . *de* . LA . *no* . Si

(c) . . (d) . . (e) . (f) . . (g) . . (a) . . (b)

¹ The Italians say Do instead of Ut, as a preferable enunciation in learning to sing. See Burney's Hist. Mus. vol. ii. pages 99. 101.

² See Burney's Hist. Mus. vol. ii. page 85.

“The author, to the memory of the musical student, has formed his twelve syllables into four ideal words:

UT-*pu*-RE . *bo*-MI-FA . *tu*-SOL-*de* . LA-*uo*-SI¹.”

=The author of the Phonodion, therefore, is not entirely unsupported in his doctrine, that

“There are twelve tones in Music,”

which tones ought severally to be named and noted independently of each other; moreover, the twelve literal names which he has chosen, are chosen with design, as being such that no other of the sounds of speech would serve equally well for the purposes to which they are applied. And they have, furthermore, this indifferent advantage over the Venetian nomenclature, that, “to the memory of the musical student they are formed into” two instead of “four ideal words,” yet with only the same number of syllables in each word—

Ay - *Ed* - *Ib* . *Je* - *Ot* - *Up*.

=The names of the “Phonodion” notes or tones are separately pronounced thus:

<i>A</i> - <i>a</i> . as <i>a</i> , in <i>Bath</i>	and as <i>a</i> , in <i>Bas</i>	English.	French.
<i>E</i> - <i>e</i> . as <i>ei</i> , in <i>Veil</i>	and as <i>e</i> , in <i>Fête</i>		
<i>I</i> - <i>i</i> . as <i>ie</i> , in <i>Field</i>	and as <i>i</i> , in <i>Gîte</i>		
<i>Je</i> - <i>o</i> . as <i>a</i> , in <i>Ball</i>	and as <i>o</i> , in <i>Orbe</i>		
<i>O</i> - <i>o</i> . as <i>o</i> , in <i>Home</i>	and as <i>o</i> , in <i>Rôle</i>		
<i>U</i> - <i>u</i> . as <i>u</i> , in <i>Rule</i> .	and as <i>ou</i> , in <i>Voûte</i> .		
<i>G</i> - <i>g</i> . as <i>Gir</i> , in <i>Girl</i>	and as <i>Gucu</i> , in <i>Gucule</i>		
<i>D</i> - <i>d</i> . as <i>Dir</i> , in <i>Dirk</i>	and as <i>Deu</i> , in <i>Deuil</i>		
<i>B</i> - <i>b</i> . as <i>Bir</i> , in <i>Bird</i>	and as <i>Ben</i> , in <i>Beurre</i>		
<i>C</i> - <i>c</i> . as <i>Cur</i> , in <i>Curl</i>	and as <i>Cœu</i> , in <i>Cœur</i>		
<i>T</i> - <i>t</i> . as <i>Tur</i> , in <i>Turf</i>	and as <i>Tœu</i> , in <i>Créateur</i>		
<i>P</i> - <i>p</i> . as <i>Pur</i> , in <i>Purse</i> .	and as <i>Peu</i> , in <i>Peur</i> .		

That is, according to the ITALIAN pronunciation in general.

¹ See Burney's Hist. Mus. vol. ii. p. 102

ON MUSIC—MELODY—HARMONY.

= EACH of these three names has its own peculiar signification, although in the license of popular language they are frequently confounded, that is, used indiscriminately.

—MUSIC is “*sweet sound*,” the sound of song, or SONG-SOUND (that is, *Pulmōnal*) opposed to SPEECH-SOUND (that is, *Oral*)¹; and, in general, implies whatever of practice, and whatever of theory, relates to the study of “sweet sounds.” MELODY is the regulated succession or sequency of “sweet sounds.” And HARMONY is their simultaneous accordance or agreement—founded on laws in nature, and ascertained by the justness of the human ear.

Again: MUSIC is the substance of Melody, and the subject of Harmony; MELODY is the use of Music, and the object of Harmony; and HARMONY is respectively their rule and guide.

= In agreement with this distinction of the three relative terms, Music, Melody, and Harmony, there are three *genera*, or kinds of series, in the musical tones; namely,

1. The *Chromatic* series, or scales of twelve tones;
2. The *Diatonic* series, or scales of seven tones; and
3. The *Enharmonic* series, or scales of three (or four) tones; which latter tones when sung, or sounded, *together*, and *not* in succession, are called *chords*.

Note.—The *Chromatic* series, or scales, are in a state of succession ascending and descending.

The *Diatonic* series, or scales, are in a state of succession major and minor. And

The *Enharmonic* series, or chords, are concord and discord.

¹ Pulmōnal or musical sound corresponds with sentiment, or SOUL; and Oral, or articulate sound, has reference to intellect, or MIND: hence, Music, or Song, conveys the Heart's feeling; and Speech, or Language, the Mind's intelligence.

II. *All the Diatonic Scales.*

MAJOR.

Ascending							— and —	Descending.							
1	3	5	6	8	10	12		1	12	10	8	6	5	3	1
<i>A</i>	<i>e</i>	<i>i</i>	<i>b</i>	<i>c</i>	<i>t</i>	<i>p</i>		<i>A</i>	<i>p</i>	<i>t</i>	<i>c</i>	<i>b</i>	<i>i</i>	<i>e</i>	<i>A</i>
<i>g</i>	<i>d</i>	<i>b</i>	<i>♭</i>	<i>o</i>	<i>u</i>	<i>A</i>		<i>G</i>	<i>A</i>	<i>u</i>	<i>o</i>	<i>♭</i>	<i>d</i>	<i>g</i>	
<i>e</i>	<i>i</i>	<i>♭</i>	<i>c</i>	<i>t</i>	<i>p</i>	<i>g</i>		<i>E</i>	<i>g</i>	<i>p</i>	<i>t</i>	<i>c</i>	<i>♭</i>	<i>i</i>	<i>e</i>
<i>d</i>	<i>b</i>	<i>c</i>	<i>o</i>	<i>u</i>	<i>A</i>	<i>e</i>		<i>D</i>	<i>e</i>	<i>A</i>	<i>u</i>	<i>o</i>	<i>c</i>	<i>b</i>	<i>d</i>
<i>i</i>	<i>♭</i>	<i>o</i>	<i>t</i>	<i>p</i>	<i>g</i>	<i>d</i>		<i>I</i>	<i>d</i>	<i>g</i>	<i>p</i>	<i>t</i>	<i>o</i>	<i>♭</i>	<i>i</i>
<i>b</i>	<i>c</i>	<i>t</i>	<i>u</i>	<i>A</i>	<i>e</i>	<i>i</i>		<i>B</i>	<i>i</i>	<i>c</i>	<i>A</i>	<i>u</i>	<i>t</i>	<i>c</i>	<i>b</i>
<i>♭</i>	<i>o</i>	<i>u</i>	<i>p</i>	<i>g</i>	<i>d</i>	<i>b</i>		<i>♭</i>	<i>b</i>	<i>d</i>	<i>g</i>	<i>p</i>	<i>u</i>	<i>o</i>	<i>♭</i>
<i>c</i>	<i>t</i>	<i>p</i>	<i>A</i>	<i>e</i>	<i>i</i>	<i>♭</i>		<i>C</i>	<i>♭</i>	<i>i</i>	<i>e</i>	<i>A</i>	<i>p</i>	<i>t</i>	<i>c</i>
<i>o</i>	<i>u</i>	<i>A</i>	<i>g</i>	<i>d</i>	<i>b</i>	<i>c</i>		<i>O</i>	<i>c</i>	<i>b</i>	<i>d</i>	<i>g</i>	<i>A</i>	<i>u</i>	<i>o</i>
<i>t</i>	<i>p</i>	<i>g</i>	<i>e</i>	<i>i</i>	<i>♭</i>	<i>o</i>		<i>T</i>	<i>o</i>	<i>♭</i>	<i>i</i>	<i>e</i>	<i>g</i>	<i>p</i>	<i>t</i>
<i>u</i>	<i>A</i>	<i>e</i>	<i>d</i>	<i>b</i>	<i>c</i>	<i>t</i>		<i>U</i>	<i>t</i>	<i>c</i>	<i>b</i>	<i>d</i>	<i>e</i>	<i>A</i>	<i>u</i>
<i>p</i>	<i>g</i>	<i>d</i>	<i>i</i>	<i>♭</i>	<i>o</i>	<i>u</i>		<i>P</i>	<i>u</i>	<i>o</i>	<i>♭</i>	<i>i</i>	<i>d</i>	<i>g</i>	<i>p</i>

MINOR.

Ascending							— and —	Descending.						
1	3	4	6	8	9	12	i	11	9	8	6	4	3	1
<i>A</i>	<i>e</i>	<i>d</i>	<i>b</i>	<i>c</i>	<i>o</i>	<i>p</i>	<i>A</i>	<i>u</i>	<i>o</i>	<i>c</i>	<i>b</i>	<i>d</i>	<i>e</i>	<i>A</i>
<i>g</i>	<i>d</i>	<i>i</i>	<i>Ω</i>	<i>o</i>	<i>t</i>	<i>A</i>	<i>G</i>	<i>p</i>	<i>t</i>	<i>o</i>	<i>Ω</i>	<i>i</i>	<i>d</i>	<i>g</i>
<i>e</i>	<i>i</i>	<i>b</i>	<i>c</i>	<i>t</i>	<i>u</i>	<i>g</i>	<i>E</i>	<i>A</i>	<i>u</i>	<i>t</i>	<i>c</i>	<i>b</i>	<i>i</i>	<i>e</i>
<i>d</i>	<i>b</i>	<i>Ω</i>	<i>o</i>	<i>u</i>	<i>p</i>	<i>e</i>	<i>D</i>	<i>g</i>	<i>p</i>	<i>u</i>	<i>o</i>	<i>Ω</i>	<i>b</i>	<i>d</i>
<i>i</i>	<i>Ω</i>	<i>c</i>	<i>t</i>	<i>p</i>	<i>a</i>	<i>d</i>	<i>I</i>	<i>e</i>	<i>A</i>	<i>p</i>	<i>t</i>	<i>c</i>	<i>Ω</i>	<i>i</i>
<i>b</i>	<i>c</i>	<i>o</i>	<i>u</i>	<i>A</i>	<i>g</i>	<i>i</i>	<i>B</i>	<i>d</i>	<i>g</i>	<i>A</i>	<i>u</i>	<i>o</i>	<i>c</i>	<i>b</i>
<i>Ω</i>	<i>o</i>	<i>t</i>	<i>p</i>	<i>g</i>	<i>e</i>	<i>b</i>	<i>Ω</i>	<i>i</i>	<i>e</i>	<i>g</i>	<i>p</i>	<i>t</i>	<i>o</i>	<i>Ω</i>
<i>c</i>	<i>t</i>	<i>u</i>	<i>A</i>	<i>e</i>	<i>d</i>	<i>Ω</i>	<i>C</i>	<i>b</i>	<i>d</i>	<i>e</i>	<i>A</i>	<i>u</i>	<i>t</i>	<i>c</i>
<i>o</i>	<i>u</i>	<i>p</i>	<i>g</i>	<i>d</i>	<i>i</i>	<i>c</i>	<i>O</i>	<i>Ω</i>	<i>i</i>	<i>d</i>	<i>g</i>	<i>p</i>	<i>u</i>	<i>o</i>
<i>t</i>	<i>p</i>	<i>A</i>	<i>e</i>	<i>i</i>	<i>b</i>	<i>o</i>	<i>T</i>	<i>c</i>	<i>b</i>	<i>i</i>	<i>e</i>	<i>A</i>	<i>p</i>	<i>t</i>
<i>u</i>	<i>A</i>	<i>g</i>	<i>d</i>	<i>b</i>	<i>Ω</i>	<i>t</i>	<i>U</i>	<i>o</i>	<i>Ω</i>	<i>b</i>	<i>d</i>	<i>g</i>	<i>A</i>	<i>u</i>
<i>p</i>	<i>g</i>	<i>e</i>	<i>i</i>	<i>Ω</i>	<i>c</i>	<i>u</i>	<i>P</i>	<i>t</i>	<i>c</i>	<i>Ω</i>	<i>i</i>	<i>e</i>	<i>g</i>	<i>p</i>

III. *All the Enharmonic Scales, or common Chords.*

CONCORD.

MAJOR.

MINOR.

Ascending & Descending.

Ascending & Descending.

1	5	8	1	8	5	1	1	4	8	1	8	4	1
<i>A</i>	<i>i</i>	<i>e</i>	<i>A</i>	<i>e</i>	<i>i</i>	<i>A</i>	<i>A</i>	<i>d</i>	<i>e</i>	<i>A</i>	<i>e</i>	<i>d</i>	<i>A</i>
<i>g</i>	<i>b</i>	<i>o</i>	<i>g</i>	<i>o</i>	<i>b</i>	<i>g</i>	<i>g</i>	<i>i</i>	<i>o</i>	<i>g</i>	<i>o</i>	<i>i</i>	<i>g</i>
<i>e</i>	<i>Q</i>	<i>t</i>	<i>e</i>	<i>t</i>	<i>Q</i>	<i>e</i>	<i>e</i>	<i>b</i>	<i>t</i>	<i>e</i>	<i>t</i>	<i>b</i>	<i>e</i>
<i>d</i>	<i>e</i>	<i>u</i>	<i>d</i>	<i>u</i>	<i>e</i>	<i>d</i>	<i>d</i>	<i>Q</i>	<i>u</i>	<i>d</i>	<i>u</i>	<i>Q</i>	<i>d</i>
<i>i</i>	<i>o</i>	<i>p</i>	<i>i</i>	<i>p</i>	<i>o</i>	<i>i</i>	<i>i</i>	<i>e</i>	<i>p</i>	<i>i</i>	<i>p</i>	<i>e</i>	<i>i</i>
<i>b</i>	<i>t</i>	<i>A</i>	<i>b</i>	<i>A</i>	<i>t</i>	<i>b</i>	<i>b</i>	<i>o</i>	<i>A</i>	<i>b</i>	<i>A</i>	<i>o</i>	<i>b</i>
<i>Q</i>	<i>u</i>	<i>g</i>	<i>Q</i>	<i>g</i>	<i>u</i>	<i>Q</i>	<i>Q</i>	<i>t</i>	<i>g</i>	<i>Q</i>	<i>g</i>	<i>t</i>	<i>Q</i>
<i>e</i>	<i>p</i>	<i>e</i>	<i>e</i>	<i>e</i>	<i>p</i>	<i>e</i>	<i>e</i>	<i>u</i>	<i>e</i>	<i>e</i>	<i>e</i>	<i>u</i>	<i>e</i>
<i>o</i>	<i>A</i>	<i>d</i>	<i>o</i>	<i>d</i>	<i>A</i>	<i>o</i>	<i>o</i>	<i>p</i>	<i>d</i>	<i>o</i>	<i>d</i>	<i>p</i>	<i>o</i>
<i>t</i>	<i>g</i>	<i>i</i>	<i>t</i>	<i>i</i>	<i>g</i>	<i>t</i>	<i>t</i>	<i>A</i>	<i>i</i>	<i>t</i>	<i>i</i>	<i>A</i>	<i>t</i>
<i>u</i>	<i>e</i>	<i>b</i>	<i>u</i>	<i>b</i>	<i>e</i>	<i>u</i>	<i>u</i>	<i>g</i>	<i>b</i>	<i>u</i>	<i>b</i>	<i>g</i>	<i>u</i>
<i>p</i>	<i>d</i>	<i>Q</i>	<i>p</i>	<i>Q</i>	<i>d</i>	<i>p</i>	<i>p</i>	<i>e</i>	<i>Q</i>	<i>p</i>	<i>Q</i>	<i>e</i>	<i>p</i>

DISCORD.

MAJOR.

MINOR.

Ascending and Descending.

Ascending and Descending.

1	5	8	12	1	12	8	5	1	1	4	8	12	1	12	8	4	1
<i>A</i>	<i>i</i>	<i>e</i>	<i>p</i>	<i>A</i>	<i>p</i>	<i>e</i>	<i>i</i>	<i>A</i>	<i>A</i>	<i>d</i>	<i>e</i>	<i>p</i>	<i>A</i>	<i>p</i>	<i>e</i>	<i>d</i>	<i>A</i>
<i>g</i>	<i>b</i>	<i>o</i>	<i>A</i>	<i>g</i>	<i>A</i>	<i>o</i>	<i>b</i>	<i>g</i>	<i>g</i>	<i>i</i>	<i>o</i>	<i>A</i>	<i>g</i>	<i>A</i>	<i>o</i>	<i>i</i>	<i>g</i>
<i>e</i>	<i>Q</i>	<i>t</i>	<i>g</i>	<i>e</i>	<i>g</i>	<i>t</i>	<i>Q</i>	<i>e</i>	<i>e</i>	<i>b</i>	<i>t</i>	<i>g</i>	<i>e</i>	<i>g</i>	<i>t</i>	<i>b</i>	<i>e</i>
<i>d</i>	<i>e</i>	<i>u</i>	<i>e</i>	<i>d</i>	<i>e</i>	<i>u</i>	<i>e</i>	<i>d</i>	<i>d</i>	<i>Q</i>	<i>u</i>	<i>e</i>	<i>d</i>	<i>e</i>	<i>u</i>	<i>Q</i>	<i>d</i>
<i>i</i>	<i>o</i>	<i>p</i>	<i>d</i>	<i>i</i>	<i>d</i>	<i>p</i>	<i>o</i>	<i>i</i>	<i>i</i>	<i>e</i>	<i>p</i>	<i>d</i>	<i>i</i>	<i>d</i>	<i>p</i>	<i>e</i>	<i>i</i>
<i>b</i>	<i>t</i>	<i>A</i>	<i>i</i>	<i>b</i>	<i>i</i>	<i>A</i>	<i>t</i>	<i>b</i>	<i>b</i>	<i>o</i>	<i>A</i>	<i>i</i>	<i>b</i>	<i>i</i>	<i>A</i>	<i>o</i>	<i>b</i>
<i>Q</i>	<i>u</i>	<i>g</i>	<i>b</i>	<i>Q</i>	<i>b</i>	<i>g</i>	<i>u</i>	<i>Q</i>	<i>Q</i>	<i>t</i>	<i>g</i>	<i>b</i>	<i>Q</i>	<i>b</i>	<i>g</i>	<i>t</i>	<i>Q</i>
<i>e</i>	<i>p</i>	<i>e</i>	<i>Q</i>	<i>e</i>	<i>Q</i>	<i>e</i>	<i>p</i>	<i>e</i>	<i>e</i>	<i>u</i>	<i>e</i>	<i>Q</i>	<i>e</i>	<i>Q</i>	<i>e</i>	<i>u</i>	<i>e</i>
<i>o</i>	<i>A</i>	<i>d</i>	<i>e</i>	<i>o</i>	<i>e</i>	<i>d</i>	<i>A</i>	<i>o</i>	<i>o</i>	<i>p</i>	<i>d</i>	<i>e</i>	<i>o</i>	<i>e</i>	<i>d</i>	<i>p</i>	<i>o</i>
<i>t</i>	<i>g</i>	<i>i</i>	<i>o</i>	<i>t</i>	<i>o</i>	<i>i</i>	<i>g</i>	<i>t</i>	<i>t</i>	<i>A</i>	<i>i</i>	<i>o</i>	<i>t</i>	<i>o</i>	<i>i</i>	<i>A</i>	<i>t</i>
<i>u</i>	<i>e</i>	<i>b</i>	<i>t</i>	<i>u</i>	<i>t</i>	<i>b</i>	<i>e</i>	<i>u</i>	<i>u</i>	<i>g</i>	<i>b</i>	<i>t</i>	<i>u</i>	<i>t</i>	<i>b</i>	<i>g</i>	<i>u</i>
<i>p</i>	<i>d</i>	<i>Q</i>	<i>u</i>	<i>p</i>	<i>u</i>	<i>Q</i>	<i>d</i>	<i>p</i>	<i>p</i>	<i>e</i>	<i>Q</i>	<i>u</i>	<i>p</i>	<i>u</i>	<i>Q</i>	<i>e</i>	<i>p</i>

Note.—Hence, every common Chord has a literal Name, which may be pronounced as a technical Word.

ON THE NOTATION OF MUSIC.

The Twelve Tones of Music are signified by Notes, as well as distinguished by Names. The Method of Musical Notation in common use which has proceeded gradually and by occasional alteration, from its rude and very different original to its present more polished form; is certainly not the result of philosophical inquiry and deliberation. Many faults, therefore, are to be found in it, which are universally and deservedly complained of; — not indeed as faults, but as difficulties; on account of which many persons, who begin to study Music, soon clouding it over in their minds with ideas of Mystery and Confusion, frequently relinquish it altogether, and remain for ever discouraged.

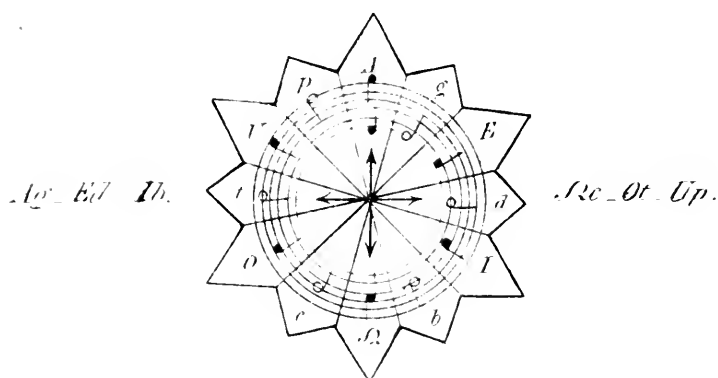
The ability to sing, however, is a natural endowment no less than the faculty of speech; and a specific knowledge of the principles of Music, Melody, and Harmony, as rational, and perhaps as morally useful, as that of Rhetoric or Grammar. A new and simplified system of Notation is now offered, and also a comparison instituted between it and the method in common use.

It is important to observe that in the case of this New method being adopted, the translation of all music out of the present style, into this new one will occasion no greater trouble than is every day taken by transposing music from one key, or mode, into another, to suit the pitch of particular instruments or voices.

Furthermore, the "Phonodion" new Method of Notation involves of necessity certain alterations in certain Instruments of Music, particularly in the Harp and Harpsichord or Piano Forte, of which latter Instrument, as the more familiar and in common use, a description and representation of these alterations in it, are also now presented to the reader.

THE PHONODION

NEW METHOD OF MUSICAL NOTATION.



THE

Three Scales, or Clefs, and the Phonodion Piano-Forte Keyboard.

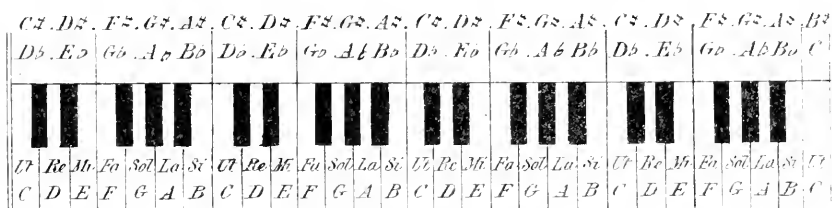
		BASS				TENOR				TREBLE			
TREBLE		[Musical notation on a five-line staff]											
TENOR		[Musical notation on a five-line staff]											
BASS		[Musical notation on a five-line staff]											
THE PHONODION PIANO-FORTE.		[Diagram of the keyboard with keys labeled with letters and notes]											

OBSERVE.

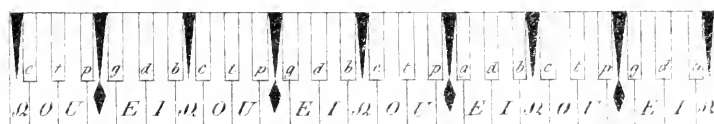
1. That a Staff of five lines provides Twelve places exactly for the Twelve Notes which represent the Twelve Tones of Music.
2. That the Space-notes or notes between the lines and the Line-names, and the Long-keys of the keyboard correspond: and that the Line-notes or notes upon the lines, and the Consonant-names, and the Short-keys of the keyboard, correspond.
3. That the sign Reva, placed under or above the Staff, intimates that the repeated notes or tones above or below are to be sounded, as if the notes were actually played on or between added lines below or above the Staff.

THE PHONODION PIANO-FORTE AND THE COMMON PIANO-FORTE KEYBOARDS COMPARED.

THE COMMON PIANO-FORTE KEYBOARD.



THE PHONODION PIANO-FORTE KEYBOARD.



DESCRIPTION.

1. The Phonodion Piano-Forte is an alteration of the Common Piano-Forte or Harpsichord, agreeing with the Phonodion Theory and Notation of Music. In other words—
2. The Phonodion Piano-Forte is the Piano-Forte, or Harpsichord having a differently made keyboard, instead of the usual or present one, and whatever other alterations thereon depending are occasioned throughout the Instrument.
3. The Phonodion Piano-Forte therefore, is intended to supersede the Common Piano-Forte, as the Common Piano-Forte has also superseded the Harpsichord.
4. The difference between the Piano-Forte and the Harpsichord related to the internal mechanism of the instrument, affecting the kind or quality of the tones produced.

5. The difference between the Chromatic Instrument and other systems arises in the arrangement and make of the keys, depending on the nature and practice of those things.
6. The difference appears in creating either the Chromatic key-board and a keyboard of the Common Piano-Forte & Harpsichord may be traced by examining their respective designs as plans original, and are as follow—

1. In the Common Piano-Forte the short keys are approximately grouped by thirds and by fifths but in the Chromatic Piano-Forte the short keys are precisely alternate with the long.
2. In the Common Piano-Forte there are seven long keys, and seven short keys in every scale or octave, but in the Chromatic Piano-Forte there are nine long keys and nine short keys in every scale or octave, the whole keyboard being precisely divided and the notes distinguished by other peculiarities in particular keys. These peculiarities are arbitrary and may be consigned to the taste and fancy of the manufacturer; thus every fourth long key may be raised and every or every particular key may be distinguished by a three same main, or every one of the nine long keys may be known by its own appropriate color; thus—

A the E—orange, 1—Yellow, 2—Green, 3—Blue, 4—Purple.

By a series of ten which shall involve the same sort.
Generally, it should be remarked, is a great advantage that there is in the Common Piano-Forte the equality of keys in every diatonic or natural one, and is different in the Chromatic Piano-Forte the degrees are all equal, so that the higher accuracy of one scale is known. The notes themselves are all known, with the occasional exception only of the force of the bass being a long key or a short one.

THE PHONODION

33

NEW METHOD OF MUSICAL NOTATION

on a Staff of Six Lines, and the usual Method of Musical Notation on a Staff of Five Lines—Compared.

THE USUAL TREBLE CLEF	
THE PHONODION TREBLE, TENOR, OR BASS CLEF.	
THE USUAL BASS CLEF.	

Obs. 1. In the Usual method of Notation, the Musical Tones being numbered according to the Diatomic series, the theory of Flats, Sharps, and Naturals, is of necessity involved: but in the Phonodion method, the Chromatic series being chosen, the said complex theory of Flats, Sharps, and Naturals is avoided, that is may be abolished.

Obs. 2. In the Usual method of Notation, the Staff of Five lines bears no analogy whatever to the number of the musical tones in either series, whereas in the Phonodion method, the staff of Six lines affords exactly the number of places required to note the Twelve Tones, thus affording an assistance to the memory instead of a discouragement.

Obs. 3. In the Usual method of Notation the corresponding tones of the several clefs have different notation places on the Staff: whereas, in the Phonodion method they are similarly situated, the Signs at the beginning of the staff being quite sufficient to distinguish the clefs.



THE ROYAL ANTHEM, *commonly*
IN THE OLD AND NEW STYLE
SAME

A. D. 1688.

God save Great James our King.

Long live our noble King.

God save the King.

Send him we to our.

His pr and gl ri our.

Long to reign o ver us.

God save the King.

VERSE II.

O Lord our God arise
Scatter his enemies,
And make them fall
Confound their politics
Frustrate their knavish tricks,
On thee our hopes we fix,
O save us all

NOTE. This celebrated Air was composed by Anthony Young Organist a descendant of John Young the King's Luteist, as attested and affirmed by the Composer's two Grand Nephews, and their two cousins Thomas Young of Morden College, Blackheath and Maria Bartolomew Merstons now living, and mother to the Author of this Book

called "GOD SAVE THE KING!"

MUSIC COMPARED.

55

EY.

A. D. 1839

The musical score is arranged in ten systems, each with two staves. The lyrics are as follows:

- System 1: God save the King to the a.
- System 2: Lora live the to a.
- System 3: God save the King.
- System 4: Send her each Heaven - a - Vice
- System 5: Down from thy Ho - Place,
- System 6: Long live she reign in Peace,
- System 7: God save the Queen.

VERSE II.

O Lord, our God arise
Convert our enemies,
Raise them that fall:
Extend our politics
Make us true Catholics,
In thee our hopes we fix
O save us all.

of Alexander Young, Gentleman of the Chamber to King James the First and of his children, Cecelia Young, M^{rs}. Fine, Isabella Young, Mrs Lampe, Esther Young, Mary Lucrecia Young his half sister, to their great-niece and relative, Cecelia (see the Royal Anthem and who composed it, by a last Decree of the Council).

A MELODY

suggested by the words of Habakkuk, chapter i.
ver. 12. Tuesday 3. April. 1832.

for the

PHONODION - HARMONICON -

Wilt thou not, O Lord, my God,
my Holy one?— He shall not die—
thou art of purer eyes than to behold evil,
and canst not look upon iniquity—
Wherefore then lookest Thou upon them that deal treacherously,
and holdest thy tongue when the wicked devour the man
that is more righteous than he?—
O Lord! thou hast ordained them for punishment; and,
O Mighty God! thou hast established them for correction!—"

* The Phonodion Harmonicon is an instrument of music
adapted to the Phonodion Method of Music in the year above
mentioned 1832 and still in the Authors possession.

END OF THE PHONODION.

PHONARTHERA
ANGLICA - GALLICA.

AN
APPLICATION OF THE PHONARTHRON
TO
"ENGLISH" AND FRENCH
PRONUNCIATION.

Extèra quid quærat, sua qui vernacula nescit ?

ADVERTISEMENT.

THE Author of the “Phonarthra” Anglica-Gallica does not pretend to impart, through the medium of a book, that perfection or proficiency in native *accent*, which can only be acquired by a correct *ear*, and the *habit* of good society in either France or England; all that he undertakes to afford is, the aid of an infallible guide to a pronunciation of French and English, so true and right, as cannot but be fully intelligible to those who hear the pronunciation uttered.

INDEX OF CONTENTS.

	PAGE
I. The English or French Alphabet	61
II. Remarks upon the Alphabet	63
III. The English and French Sounds	65
IV. The English and French Sounds, or Orthoëpic Letters, illustrated in words where they occur	68
V. The two sorts of Syllables, in Alphabetic series =English and French examples in Orthography and Orthoëpy.	70
VI. The Names of Numbers	72
VII. The Names of Times and Seasons	74
VIII. A few short Sentences	76
IX. Anecdote of a Heathen Prince and some Primitive Christians	78
X. The Blind Poët's Address to the Light—Remarks	82
XI. The Prayer of our Lord	94
XII. Alliterative Curiosity in both the French and English Tongues	92

THE ENGLISH OR FRENCH ALPHABET;
 THAT IS,
 THE ORTHO-GRAPHIC LETTERS.

Numeral Order.	Roman Character.	Phonarthric Name.	French Name.	English Name.
1	A . a	<i>Ā . a</i>	A . a	E . e
2	B . b	<i>B₂</i>	Be	Bi
3	C . c	<i>C₂</i>	Se	Si
4	D . d	<i>D₂</i>	De	Di
5	E . e	<i>E . e</i>	E . e	I . i
6	F . f	<i>Ph₂</i>	Eph	Eph
7	G . g	<i>G₂</i>	Zhe	Dzhi
8	H . h	<i>H₂</i>	Ash	Etsh
9	I . i	<i>I . i</i>	I . i	Ai . ai
10	J . j	<i>J₂</i>	Zhi	Dzhe
11	K . k	<i>Ci</i>	Ca	Ce
12	L . l	<i>L₂</i>	El	El
13	M . m	<i>M₂</i>	Em	Em
14	N . n	<i>N₂</i>	En	En
15	O . o	<i>O . o</i>	O . o	O . o
16	P . p	<i>P₂</i>	Pe	Pi
17	Q . q	<i>Cu</i>	Cù	Cju
18	R . r	<i>R₂</i>	Er	Ar
19	S . s	<i>S₂</i>	Es	Es
20	T . t	<i>T₂</i>	Te	Ti
21	U . u	<i>U . u</i>	Û . ù	Ju . ju
22	V . v	<i>V₂</i>	Bhe	Bhi
23	W . w	<i>Vu</i>	Double Bhe	Double Ju
24	X . x	<i>Cs₂</i>	Ics	Ecs
25	Y . y	<i>Ii</i>	I-grec	Vai
26	Z . z	<i>Z₂</i>	Zed	Zed

The Alphabet otherwise arranged, according to the organic analogies,
excepting the Five Vowels.

Palatals	C . c	K . k	Q . q	X . x	H . h	J . j	G . g	Palatals.
Linguals	T . t	S . s	L . l	N . n	R . r	Z . z	D . d	Linguals.
Labials	P . p	Y . y	W . w	M . m	F . f	V . v	B . b	Labials.

REMARKS ON THE ALPHABET.

I. The word *Alphabet* is composed of the names of the two first letters of the Greek Alphabet, *Alpha-Beta*; which names are themselves derived from the names of the two first letters of the more ancient Hebrew Alphabet, *Aleph-Beth*.

II. The Alphabet is a list, or catalogue of the letters, *signs*, or characters used to represent the *sounds* of speech.

III. The real number of the sounds, however, is by no means represented by the actual number of the alphabetic signs or letters; several of the *letters* being redundant, or duplicate signs of the same sound, and several of the *sounds* having no express letters to signify them at all; hence—

IV. The Orthography (or correct writing) of a language, and the Orthoëpy (or correct pronunciation) of a language, do not always correspond; that is, the Orthography does not exactly represent the Orthoëpy¹.

V. It is, therefore, a *desideratum* in every language, that, independently of the orthographic letters of the Alphabet, the definite *number of sounds* discoverable, be discovered, and noted by their own *peculiar signs* or letters, which shall *invariably represent them only*, for the purpose of explaining, by their means, the Orthoëpy (or true pronunciation) of words written in the standard, but inadequate, redundant, and variable letters of the alphabet.

VI. This *desideratum*, therefore, being achieved, in behalf of the English and French languages, is now presented in the following table

¹ The words *Orthography* and *Orthoëpy* are derived from the Greek words *ὀρθος*—right, *Γραφω*—to write or engrave, and *Επω*—to say or speak.

of the “ English and French Sounds,” or “ Orthoëpic Letters,” which shows, that, whereas the letters of the Alphabet are *twenty-six* in number (including all redundants) ; the simple original sounds utterable and discoverable amount to *thirty* (two) in English, and to *twenty-eight* in French, besides several particular variations, imitations, and combinations of simple sounds; which have been mistaken for additional distinct simple sounds.

THE ENGLISH AND FRENCH SOUNDS;

THAT IS,

THE ORTHOËPIC LETTERS.

Palatals.	Linguals.	Labials.
<i>A</i> . <i>a</i>	<i>Æ</i> . <i>æ</i>	<i>Œ</i> . <i>œ</i>
<i>E</i> . <i>e</i>	<i>R</i> . <i>r</i>	<i>O</i> . <i>o</i>
<i>I</i> . <i>i</i>	<i>L</i> . <i>l</i>	<i>U</i> . <i>u</i>
<i>J</i> . <i>j</i> {	<i>S</i> . <i>s</i>	{ <i>V</i> . <i>v</i>
	<i>z</i> . <i>z</i>	
<i>H</i> . <i>h</i> {	<i>Sh</i> . <i>sh</i>	{ <i>Vh</i> . <i>vh</i>
	<i>zh</i> . <i>zh</i>	
<i>C</i> . <i>c</i>	<i>T</i> . <i>t</i>	<i>P</i> . <i>p</i>
<i>G</i> . <i>g</i>	<i>D</i> . <i>d</i>	<i>B</i> . <i>b</i>
[<i>Ch</i> . <i>ch</i>]	<i>Th</i> . <i>th</i>	<i>Ph</i> . <i>ph</i> , i.e. <i>F</i> . <i>f</i>
[<i>Gh</i> . <i>gh</i>]	<i>Dh</i> . <i>dh</i>	<i>Bh</i> . <i>bh</i>
<i>ÿ</i> . <i>ÿ</i>	<i>N</i> . <i>n</i>	<i>M</i> . <i>m</i>
10	12	10

32

I. Thus there are *five letters* in the Alphabet which are redundant; namely, *K*, *Q* (which have the sound of *C*), *X* (which stands for *cs*, or *gz*), and *Y*, *W* (which sometimes signify *J*, *V*, and sometimes *I*, *U*).

II. On the other hand there are *twelve sounds* noted in the above table, which (with one exception, viz. *Ph* . *ph*, i. e. *F* . *f*) are not numbered in the Alphabet; namely,

[Gh . gh]	Dh . dh	Bh . bh
[Ch . ch]	Th . th	Ph . ph
Ǿ . æ	zh . zh	Œ . œ
œ . ɣ	Sh . sh	Vh . vh

[Gh and Ch] indeed have no *actual* existence in modern French or English; but on account of their ancient use, and visible remains in the Orthography, they are put in their places in the table. Again: Dh and Th are not French, but only English sounds. And further: Ǿ in French, is really the œh in the Phonarthron; but this distinction is not worth noting, and this observation is sufficient to point out the usual practical difference of Ǿ . ɣ in the two languages.

THE ENGLISH AND FRENCH SOUNDS,

OR

ORTHOËPIC LETTERS,

ILLUSTRATED IN WORDS WHERE THEY OCCUR.

THE ENGLISH AND FRENCH SOUNDS, OR ORTHOËPIC

ENGLISH EXAMPLES.

	Grave and Impure Sounds.	Pure and Acute Sounds.
Palatals.	<i>A . à</i> = <i>a</i> , in <i>harm . father</i>	<i>á</i> = <i>a</i> , in <i>man . marry</i>
	<i>E . è</i> = <i>e</i> , in <i>great . weight</i>	<i>é</i> = <i>e</i> , in <i>crest . merry</i>
	<i>I . ì</i> = <i>i</i> , in <i>shield . priest</i>	<i>í</i> = <i>i</i> , in <i>print . chilly</i>
	<i>J . j</i> = <i>i</i> , in <i>view</i> . = <i>j</i> , in <i>Hallelujah</i>	<i>j</i> = <i>e</i> , in <i>few, pew, Teutonic</i>
	<i>H . h</i> = <i>h</i> , in <i>hero . Hungury</i>	<i>h</i> = <i>h</i> , in <i>hate . hatchet</i>
	<i>G . g</i> = <i>g</i> , in <i>game . beggar</i>	<i>c</i> = <i>c</i> , in <i>cane . tobacco</i>
	[<i>Gh . gh</i> = <i>gh</i> , in <i>ghost . night</i>]	[<i>ch</i> = <i>ch</i> , in <i>chasm . yacht</i>]
	<i>Œ . ȳ</i> = <i>n</i> , in <i>anger . finger</i>	<i>ȳ</i> = <i>n</i> , in <i>rank . anchor</i>
Linguals.	<i>Œ . ȳ</i> = [<i>e</i> , in <i>herd</i> . [<i>o</i> , in <i>word</i>] ¹ [<i>i</i> , in <i>bird</i> . [<i>u</i> , in <i>curd</i>]	<i>ȳ</i> = <i>o</i> , in <i>love</i> . = <i>u</i> , in <i>cup</i> ¹
	<i>R . r</i> = <i>r</i> , in <i>grain . negro</i> ²	<i>r</i> = <i>r</i> , in <i>crust . accrue</i> ²
	<i>L . l</i> = <i>l</i> , in <i>blind . sable</i> ²	<i>l</i> = <i>l</i> , in <i>plant . simple</i> ²
	<i>z . z</i> = <i>z</i> , in <i>zone . razor</i>	<i>s</i> = <i>s</i> , in <i>sun . glossy</i>
	<i>zh . zh</i> = <i>z</i> , in <i>azure</i> . = <i>s</i> , in <i>pleasure</i>	<i>sh</i> = <i>sh</i> , in <i>ship . marshy</i>
	<i>D . d</i> = <i>d</i> , in <i>danger . ladder</i>	<i>t</i> = <i>t</i> , in <i>taste . battle</i>
	<i>Dh . dh</i> = <i>th</i> , in <i>futher . breathe</i>	<i>th</i> = <i>th</i> , in <i>author . breath</i>
	<i>N . n</i> = <i>n</i> , in <i>sun, window</i>	<i>n</i> = <i>n</i> , in <i>pan . plenty</i>
Labials.	<i>Œ . ȳ</i> = <i>a</i> , in <i>hall</i> . = <i>o</i> , in <i>boy</i>	<i>ȳ</i> = <i>a</i> , in <i>watch</i> . = <i>o</i> , in <i>rock</i>
	<i>O . ò</i> = <i>o</i> , in <i>home . stone</i>	<i>ó</i> = <i>o</i> , in <i>obey . romance</i>
	<i>U . ù</i> = <i>u</i> , in <i>truth</i> . = <i>oo</i> , in <i>goose</i>	<i>ú</i> = <i>u</i> , in <i>bull</i> . = <i>o</i> , in <i>wolf</i>
	<i>V . v</i> = <i>w</i> , in <i>war . dwarf</i>	<i>v</i> = <i>w</i> , in <i>weep . sweep</i>
	<i>Vh . vh</i> = <i>wh</i> , in <i>whale . wherry</i>	<i>vh</i> = <i>wh</i> , in <i>wheat . whistle</i>
	<i>B . b</i> = <i>b</i> , in <i>bag . rabbit</i>	<i>p</i> = <i>p</i> , in <i>peace . rapid</i>
	<i>Bh . bh</i> = <i>v</i> , in <i>veil . wave</i>	<i>ph</i> = <i>f</i> , in <i>fame</i> . = <i>ph</i> , in <i>phantom</i>
	<i>M . m</i> = <i>m</i> , in <i>mind . lame</i>	<i>m</i> = <i>m</i> , in <i>might . champion</i>

¹ *Œ . ȳ*. This sound is the same as that described in French as [*e muet*] the mute *e*, when sounded as in the words *je, me, le, te, se*. &c. See the "Phonarthron," Examples and Explanations, Second Table—the Halitals.

² Neither the English nor the French pronounce the *R . r* final, nor do the French pronounce the *L . l* final, as they ought, or as they think to do, but the French pronounce them both as Halitals (aspirates); and the English pronounce *ȳ* instead of *r*—thus:

The several { *ogre, ochre*, in English, } are really { not *og-r, och-r*, } but *og-ȳ, oc-ȳ*.
 examples { *ordre, centre*, in French, } and usually { not *ord-r, sarrȳt-r*, } but *ord-rh, sarrȳt-rh*.
 { *Bible, boucle*, in French, } pronounced { not *Bib-l, bûc-l*, } but *Bib-lh, bûc-lh*.

Note. That in some syllables the vowel sound is so obscure, or doubtful, as not to require the *grave* or *acute* sign of distinction at all.

LETTERS, ILLUSTRATED IN WORDS WHERE THEY OCCUR.

FRENCH EXAMPLES.

	Grave and Impure Sounds.	Pure and Acute Sounds.
Palatals.	<i>A . à</i> = <i>a</i> , in <i>âme . cable</i>	<i>á</i> = <i>a</i> , in <i>ami . mari</i>
	<i>E . è</i> = <i>e</i> , in <i>fête .</i> = <i>oi</i> , in <i>foible</i>	<i>é</i> = <i>e</i> , in <i>bonté . festin</i>
	<i>I . ì</i> = <i>i</i> , in <i>gîte . cerise</i>	<i>í</i> = <i>i</i> , in <i>colibri . biribi</i>
	<i>J . j</i> = <i>i</i> , in <i>ricu , adieu</i>	<i>j</i> = <i>i</i> , in <i>fier . pied . siècle</i>
	<i>H . h</i> = <i>h</i> , in <i>héros . Hongroie</i>	<i>h</i> = <i>h</i> , in <i>hache , hachette</i>
	<i>G . g</i> = <i>g</i> , in <i>gand . bagatelle</i>	<i>c</i> = <i>c</i> , in <i>colère . saccade</i>
	[<i>Gh. gh</i> = _____]	[<i>ch</i> = _____]
Linguals.	<i>œ . η</i> = <i>n</i> , in <i>plan .</i> = <i>ng</i> , in <i>rang</i>	<i>η</i> = <i>n</i> , in <i>fin .</i> = <i>nc</i> , in <i>banc</i>
	<i>Ɔ . ɛ́</i> = <i>eu</i> , in <i>beurre . creuse</i> ¹	<i>ɛ́</i> = <i>eu</i> , in <i>feu . peuplier</i> ¹
	<i>R . r</i> = <i>r</i> , in <i>grain . nègre</i> (rh)	<i>r</i> = <i>r</i> , in <i>crin . sucre</i> (rh)
	<i>L . l</i> = <i>l</i> , in <i>blond . sable</i> (lh)	<i>l</i> = <i>l</i> , in <i>flamme . nêfle</i> (lh)
	<i>z . z</i> = <i>z</i> , in <i>zero . zizanie</i>	<i>s</i> = <i>s</i> , in <i>salut . jeunesse</i>
	<i>zh . zh</i> = <i>j</i> , in <i>jour .</i> = <i>g</i> , in <i>rouge</i>	<i>sh</i> = <i>ch</i> , in <i>chaîne . hache</i>
	<i>D . d</i> = <i>d</i> , in <i>danger . rideau</i>	<i>t</i> = <i>t</i> , in <i>tête . bateau</i>
Labials.	[<i>Dh. dh</i> = _____]	[<i>th</i> = _____]
	<i>N . n</i> = <i>n</i> , in <i>canne-berge</i>	<i>n</i> = <i>n</i> , in <i>canne-tille</i>
	<i>œ . ɑ́</i> = <i>o</i> , in <i>mort . mordre</i>	<i>ɑ́</i> = <i>a</i> , in <i>banc . banque</i>
	<i>O . ò</i> = <i>o</i> , in <i>rôle . rosier</i>	<i>ó</i> = <i>o</i> , in <i>loto . domino</i>
	<i>U . ù</i> = <i>ou</i> , in <i>voûte . pelouse</i> ¹	<i>ú</i> = <i>ou</i> , in <i>joujon . vouloir</i>
	<i>V . v</i> = <i>oi</i> , in <i>roi , bois</i> ¹	<i>v</i> = <i>ou</i> , in <i>fouet . fouetter</i>
	<i>Vh . vh</i> = <i>hou</i> , in <i>houuri</i> ¹	<i>vh</i> = <i>hou</i> , in <i>houache</i> or <i>houage</i>
Labials.	<i>B . b</i> = <i>b</i> , in <i>bague . rabbin</i>	<i>p</i> = <i>p</i> , in <i>paix . lupin</i>
	<i>Bh. bh</i> = <i>v</i> , in <i>voile . laver</i>	<i>ph</i> = <i>f</i> , in <i>fantaisie .</i> = <i>ph</i> , in <i>phrase</i>
	<i>M . m</i> = <i>m</i> , in <i>mamelonc . baume</i>	<i>m</i> = <i>m</i> , in <i>pommette . pomme</i> .

¹ In addition to the general sounds of *Ɔ*, *U*, *V*, *Vh*, there are variations from them in French, which are effected by an extreme contraction of the mouth or lips in enouncing them: thus—

√ *U* . *ũ* = *u*, in the French words *pure*, *flute*—and in the Suffolk and Norfolk English words *two*, *truth*, &c.

√ *V* . *ẽ* = *u*, in the French words *puis*, *suite*, &c.

√ *Vh* . *ĩh* = *hu*, in the French words *huit*, *huée*, &c.

A tendency to *mince*, contract, and be very perspicuous, is, indeed, characteristic of French pronunciation, as an opposite tendency (to be *inexact* and careless) is characteristically English. Still, however, these sounds are so much contracted, as to be *distinct* sounds and actual *imitations*. See the "Phonarthron," Explanation of the Phonarthron Tablet.

THE TWO KINDS OF SYLLABLES, PULMŌNIC AND

 THE PULMŌNIC SYLLABLES.

<i>Ba</i>	<i>be</i>	<i>bi</i>	<i>bo</i>	<i>bu</i>
<i>Ca</i>	<i>ce</i>	<i>ci</i>	<i>co</i>	<i>cu</i>
<i>Da</i>	<i>de</i>	<i>di</i>	<i>do</i>	<i>du</i>
<i>Fa</i>	<i>fe</i>	<i>fi</i>	<i>fo</i>	<i>fu</i>
<i>Ga</i>	<i>ge</i>	<i>gi</i>	<i>go</i>	<i>gu</i>
<i>Ha</i>	<i>he</i>	<i>hi</i>	<i>ho</i>	<i>hu</i>
<i>Ja</i>	<i>je</i>	<i>ji</i>	<i>jo</i>	<i>ju</i>
<i>Ka</i>	<i>ke</i>	<i>ki</i>	<i>ko</i>	<i>ku</i>
<i>La</i>	<i>le</i>	<i>li</i>	<i>lo</i>	<i>lu</i>
<i>Ma</i>	<i>me</i>	<i>mi</i>	<i>mo</i>	<i>mu</i>
<i>Na</i>	<i>ne</i>	<i>ni</i>	<i>no</i>	<i>nu</i>
<i>Pa</i>	<i>pe</i>	<i>pi</i>	<i>po</i>	<i>pu</i>
<i>Ra</i>	<i>re</i>	<i>ri</i>	<i>ro</i>	<i>ru</i>
<i>Sa</i>	<i>se</i>	<i>si</i>	<i>so</i>	<i>su</i>
<i>Ta</i>	<i>te</i>	<i>ti</i>	<i>to</i>	<i>tu</i>
<i>Tu</i>	<i>re</i>	<i>vi</i>	<i>vo</i>	<i>vu</i>
<i>Wa</i>	<i>we</i>	<i>wi</i>	<i>wo</i>	<i>wu</i>
<i>Ya</i>	<i>ye</i>	<i>yi</i>	<i>yo</i>	<i>yu</i>
<i>Za</i>	<i>ze</i>	<i>zi</i>	<i>zo</i>	<i>zu</i>

ORIC, EXEMPLIFIED, IN ALPHABETIC SERIES.

THE ORIC SYLLABLES.

<i>Ab</i>	<i>eb</i>	<i>ib</i>	<i>ob</i>	<i>ub</i>
<i>Ac</i>	<i>ec</i>	<i>ic</i>	<i>oc</i>	<i>uc</i>
<i>Ad</i>	<i>ed</i>	<i>id</i>	<i>od</i>	<i>ud</i>
<i>Af</i>	<i>ef</i>	<i>if</i>	<i>of</i>	<i>uf</i>
<i>Ag</i>	<i>eg</i>	<i>ig</i>	<i>og</i>	<i>ug</i>
<i>Ah</i>	<i>eh</i>	<i>ih</i>	<i>oh</i>	<i>uh</i>
<i>Ax</i>	<i>ex</i>	<i>ix</i>	<i>ox</i>	<i>ux</i>
<i>Aq</i>	<i>eq</i>	<i>iq</i>	<i>oq</i>	<i>uq</i>
<i>Al</i>	<i>el</i>	<i>il</i>	<i>ol</i>	<i>ul</i>
<i>Am</i>	<i>em</i>	<i>im</i>	<i>om</i>	<i>um</i>
<i>An</i>	<i>en</i>	<i>in</i>	<i>on</i>	<i>un</i>
<i>Ap</i>	<i>ep</i>	<i>ip</i>	<i>op</i>	<i>up</i>
<i>Ar</i>	<i>er</i>	<i>ir</i>	<i>or</i>	<i>ur</i>
<i>As</i>	<i>es</i>	<i>is</i>	<i>os</i>	<i>us</i>
<i>At</i>	<i>et</i>	<i>it</i>	<i>ot</i>	<i>ut</i>
<i>Av</i>	<i>ev</i>	<i>iv</i>	<i>ov</i>	<i>uv</i>
<i>Aw</i>	<i>ew</i>	<i>iw</i>	<i>ow</i>	<i>uw</i>
<i>Ay</i>	<i>ey</i>	<i>iy</i>	<i>oy</i>	<i>uy</i>
<i>Az</i>	<i>ez</i>	<i>iz</i>	<i>oz</i>	<i>uz</i>

THE NAMES OF NUMBERS.

ENGLISH WORDS AND THEIR PRONUNCIATION.			FRENCH WORDS AND THEIR PRONUNCIATION.		
I	. One	. <i>I'zən</i>	1	. Un—Une	. 'ʒŋ—'ʒn
II	. Two	. <i>Tù</i>	2	. Deux	. <i>Dz</i> [z]
III	. Three	. <i>Thrì</i>	3	. Trois	. <i>Trvə</i> [z]
IV	. Four	. <i>Phòz</i>	4	. Quatre	. <i>Cátrh</i>
V	. Five	. <i>Phaibh</i>	5	. Cinq	. <i>Sàŋc</i>
VI	. Six	. <i>Sícs</i>	6	. Six	. <i>Sìs—Siz</i>
VII	. Se-ven	. <i>Sébh-en</i>	7	. Sept	. <i>Sét</i>
VIII	. Eight	. <i>'Et</i>	8	. Huit	. 'I'hit
IX	. Nine	. <i>Nain</i>	9	. Neuf	. <i>Nəph</i>
X	. Ten	. <i>Tén</i>	10	. Dix	. <i>Dìs—Diz</i>
XI	. E-le-ven	. <i>I-lébh-en</i>	11	. Onze	. 'Oŋz
XII	. Twelve	. <i>Tréllh</i>	12	. Douze	. <i>Dùz</i>
XIII	. Thir-teen	. <i>Thə-tìn</i>	13	. Treize	. <i>Trèz</i>
XIV	. Four-teen	. <i>Phə-tìn</i>	14	. Qua-torze	. <i>Cá-torrz</i>
XV	. Fif-teen	. <i>Phíph-tìn</i>	15	. Quinze	. <i>Cáŋz</i>
XVI	. Six-teen	. <i>Sícs-tìn</i>	16	. Seize	. <i>Séz</i>
XVII	. Se-ven-teen.	. <i>Sébh-en-tìn</i>	17	. Dix-sept	. <i>Di-sét</i>
XVIII	. Eigh-teen	. <i>'E-tìn</i>	18	. Dix-huit	. <i>Dìs-íhit</i>
XIX	. Nine-teen	. <i>Nain-tìn</i>	19	. Dix-neuf	. <i>Dìs-nəph</i>
XX	. Twen-ty	. <i>Trén-ti</i>	20	. Vingt	. <i>Bhánŋ</i>

THE NAMES OF NUMBERS.

ENGLISH WORDS AND THEIR PRONUNCIATION.			FRENCH WORDS AND THEIR PRONUNCIATION.	
X	. Ten	. <i>Tèn</i>	10 . Dix	. <i>Dìs—Dix</i>
XX	. Twen-ty	. <i>Tvén-ti</i>	20 . Vingt	. <i>Bháy</i>
XXX	. Thir-ty	. <i>Thè-ti</i>	30 . Trente	. <i>Tránt</i>
XL	. For-ty	. <i>Phò-ti</i>	40 . Qua-rante	. <i>Cá-ránt</i>
L	. Fif-ty	. <i>Phíph-ti</i>	50 . Cin-quante	. <i>Sáy-cánt</i>
LX	. Six-ty	. <i>Sícs-ti</i>	60 . Soi-xante	. <i>Svò-zánt</i>
LXX	. Se-ven-ty	. <i>Sébh-en-ti</i>	70 . Soi-xante-dix	. <i>Svò-zánt-dis</i>
LXXX	. Eigh-ty	. <i>'E-ti</i>	80 . Quatre-vingts	. <i>Cátrh bháy</i>
XC	. Nine-ty	. <i>Náin-ti</i>	90 . Quatre-vingt-dix	. <i>Cátrh bháy-dis</i>
C	. Hun-dred	. <i>Hén-dred</i>	100 . Cent	. <i>Sáy</i>
C	. One hun-dred	. <i>Vén hén-dred</i>	100 . Un cent	. <i>'Éh sáy</i>
CC	. Two hun-dreds	. <i>Tù hén-dredz</i>	200 . Deux cents	. <i>Dè sáy</i>
CCC	. Three hun-dreds	. <i>Thri hén-dredz</i>	300 . Trois cents	. <i>Trvè sáy</i>
CD	. Four hun-dreds	. <i>Phvòr hén-dredz</i>	400 . Quatre cents	. <i>Cátrh sáy</i>
D	. Five hun-dreds	. <i>Phvábh hén-dredz</i>	500 . Cinq cents	. <i>Sáy sáy</i>
DC	. Six hun-dreds	. <i>Sícs hén-dredz</i>	600 . Six cents	. <i>Sìs sáy</i>
DCC	. Se-ven hun-dreds	. <i>Sébh-en hén-dredz</i>	700 . Sept cents	. <i>Sés sáy</i>
DCCC	. Eight hun-dreds	. <i>'Et hén-dredz</i>	800 . Huít cents	. <i>'Vhì sáy</i>
CM	. Nine hun-dreds	. <i>Náin hén-dredz</i>	900 . Neuf cents	. <i>Nè sáy</i>
M	. Thou-sand	. <i>Thou-zand</i>	1000 . Mille	. <i>Mil</i>

THE NAMES OF TIMES AND SEASONS.

ENGLISH WORDS AND THEIR PRONUNCIATION.	FRENCH WORDS AND THEIR PRONUNCIATION.
The day . <i>Dhì dè</i>	Le jour . <i>Lə zhùr</i>
The night . <i>Dhì nait</i>	La nuit . <i>La nũi</i>
The hour . <i>Dhì au-z</i>	L'heure . <i>L'zr</i>
The week . <i>Dhì vèc</i>	La semaine . <i>La s'mèn</i>
The month . <i>Dhì mánth</i>	Le mois . <i>Lə mvr</i>
The year . <i>Dhì jìz</i>	L'an . <i>L'ár</i>
One thou-sand . <i>V'zn thau-zand</i>	Mil . <i>Mil</i>
Eight hun-dred . <i>'Et hzn-dréd</i>	Huit cents . <i>'Vhi sár</i>
and for-ty . <i>ánd phr-ti</i>	Qua-rante . <i>Cá-ránt</i>
The morn-ing . <i>Dhì mór-nir</i>	Le ma-tin . <i>Lə má-tár</i>
The fore-noon . <i>Dhì phòr-nùn</i>	L'à-vant mi-di . <i>L'ábh-ár mi-di</i>
The af-ter-noon . <i>Dhì àph-tz-nùn</i>	L'à-près mi-di . <i>L'à-prè mi-di</i>
The ev-en-ing . <i>Dhì ìbh-núr</i>	Le soir . <i>Lə svr(r)</i>
Sun-day . <i>Szn-de</i>	Di-manche . <i>Di-márrsh</i>
Mon-day . <i>Mzn-de</i>	Lun-di . <i>Lzn-di</i>
Tues-day . <i>Tjùz-de</i>	Mar-di . <i>Mar-di</i>
Wed-nes-day . <i>Vénz-de</i>	Mer-cre-di . <i>Mer-cr-di</i>
Thurs-day . <i>Thzz-de</i>	Jeu-di . <i>Zhè-di</i>
Fri-day . <i>Frai-de</i>	Ven-dre-di . <i>Bhór-dr'-di</i>
Sa-tur-day . <i>Sát-z-de</i>	Sa-me-di . <i>Sám-di</i>
East-er . <i>'Is-tz</i>	Pâque . <i>Pàc</i>
Mi-chael-mas . <i>Mic-l-mas</i>	La Saint Mi-chel <i>La Sár Mi-shél</i>
Christ-mas . <i>Crís-mas</i>	No-ël . <i>Nò-él</i>
Mid-sum-mer . <i>Míd-szm-z</i>	La Saint Jean . <i>La Sár Zhár</i>

THE NAMES OF TIMES AND SEASONS.

ENGLISH WORDS AND THEIR PRONUNCIATION.	FRENCH WORDS AND THEIR PRONUNCIATION.
The Spring . <i>Dhi Sprín</i> March . <i>Màtsh</i> A-pril . <i>'E-pril</i> May . <i>Mè</i>	Le Prin-temps . <i>Lə Prán-tón</i> Mars . <i>Mars</i> A-vril . <i>'Abh-ril</i> Mai . <i>Mè</i>
The Sum-mer . <i>Dhi Sám-z</i> June . <i>Dzhùn</i> Ju-ly . <i>Dzhu-lai</i> Au-gust . <i>'O-gzst</i>	L'E-té . <i>L'Et-é</i> Ju-in . <i>Žhū-án</i> Juil-let . <i>Žhūl-jé</i> Août . <i>[A-]ù</i>
The Au-tumn . <i>Dhi 'O-tzm</i> Sep-tem-ber . <i>Sép-tém-bz</i> Oc-to-ber . <i>'Oc-tò-bz</i> No-ven-ber . <i>No-bhém-bz</i>	L'Au-tomne . <i>L'O-tón</i> Sep-tem-bre . <i>Sép-tám-brh</i> Oc-to-bre . <i>'Oc-tò-brh</i> No-ven-bre . <i>No-bhám-brh</i>
The Win-ter . <i>Dhi Vín-tz</i> De-cem-ber . <i>Di-sém-bz</i> Ja-nu-a-ry . <i>Dzhán-ju-e-ri</i> Feb-ru-a-ry . <i>Féb-ru-e-ri</i>	L'Hi-ver . <i>L'I-bhèr</i> De cem-bre . <i>Dé-sám-brh</i> Jan-vi-er . <i>Žhán-bhi-e</i> Fev-ri-er . <i>Phébh-ri-e</i>
Child-hood . <i>Tshaild-húd</i> Youth . <i>Jùth</i> Man-hood . <i>Man-húd</i> Age . <i>'Edzh</i>	L'En-fance . <i>L'O-phóns</i> La Jeu-nesse . <i>La Žh-z-nes</i> L'A-do-les-cence . <i>L' 'A-do-lés-óns</i> La Vi-eil-lesse . <i>La Bhi-èl-jés</i>
The East . <i>Dhi 'Ist</i> The West . <i>Dhi Vést</i> The North . <i>Dhi Nòth</i> The South . <i>Dhi Sauth</i>	{ L'Est . <i>L'Est</i> { L'O-ri-ent . <i>L'O-ri-ón</i> { L'Ouest . <i>L'Vést</i> { L'Oc-ci-dent . <i>L'O-ci-dón</i> { Le Nord . <i>Lə Nòr</i> { Le Sep-ten-tri-on . <i>Lə Sép-tón-tri-on</i> { Le Mi-di . <i>Lə Mi-di</i> { Le Sud . <i>Lə Súd</i>

ENGLISH

Orthography and Orthoëpy.

I. Af-fec-tion for one's pa-rents is the foun-da-ti-on of all
'Aph-éc-sh'-on phar v'sn'z pè-rents iz dhi phaun-dè-sh'-on ábh ol
 the vir-tues.

dhi bhá-tjuz.

II. No-thing is more de-light-ful, than to be with one's friends.

N's-thir iz mòz di-lait-phul, dhán tu bì vídh v'sn'z phréndz.

III. Mu-tu-al lov-ing-kindness is the great bond of hu-man

Mjù-tju-al l'bh-ir-caind-nes iz dhi grèt bónd ábh hjù-man

so-ci-e-ty: with-out it life is un-ea-sy, full of ap-pre-hen-si-on and
so-sai-i-ti: vídh-aut ít laiph iz sn-i-zi, phúl ábh áp-ri-hén-sh'-on ánd
 dis-qui-et.

dis-cvai-et.

IV. Con-sci-ence is the voice of the soul, pas-si-on is the voice of

Cón-sh'-ens iz dhi bháis ábh dhi sòl, pá-sh'-on iz dhi bháis ábh

the bo-dy; which of the two should we o-bey?

dhi bó-di; vútsh ábh dhi tù shúd v' o-bé?

V. True ho-nor is im-mu-ta-ble: it de-pends nei-ther up-on age,

Trù ón-or iz im-jù-ta-bl: ít di-péndz nai-dhár áp-ón èdzh,

coun-try, nor pre-ju-dice; it re-sults e-ter-nal-ly from the un-al-te-
c'sn-tri, nór pré-dzhu-di-s; ít ri-z'ltz i-t's-na-li phróm dhi sn-ál-tz-
 ra-ble laws of du-ty.

ra-bl l'z ábh djù-ti.

VI. The rose is beau-ti-ful, re-fresh-ing, and sweet-scent-ed, but

Dhi ròz iz bjù-ti-phul, ri-phrésh-ir, ánd svít-sént-ed, b'át

it has its thorns.

ít ház its thúnz.

VII. The sim-ple-ci-ty of na-ture is more love-ly, than all the

Dhi sim-plí-si-ti ábh nè-tjár iz mòz l'bh-li, dhán ol dhi

em-bel-lish-ments of art.

ém-bél-ish-ménts ábh àt.

FRENCH

Orthography and Orthoëpy.

I. L'af-fec-ti-on en-vers ses pa-rens est le fon-de-ment de toutes
L'áph-éc-si-on áñ-bher se pà-ráñz e lã phòñ-d'-máñ dã tût
 les ver-tus.
le bhèr-tũ.

II. Il n'y a ri-en de plus a-gré-a-ble que d'être au mi-lieu de ses a-mis.
Il n'i a ri-áñ dã plũz a-gré-a-blh cã d'è-trh o mil-jã dã sez á-mi.

III. Une bi-en-veil-lance mu-tu-elle est le grand li-en de la
Un bi-áñ-bhèl-jáñs mù-tũ-el e lã gráñ li-áñ dã la
 so-ci-é-té hu-maine; et sans elle la vie est in-com-mode, pleine de
so-si-é-té ù-mèn; e sáñz él la bhi et áñ-co-mod, plèn dã
 crainte et d'in-qui-é-tude.
cráñt e d'áñ-ci-é-tũd.

IV. La con-sci-ence est la voix de l'âme, les pas-si-ons sont la
La còñ-si-áñs e la bhvã dã l'ám, le pa-si-on sòñ la
 voix du corps; la-quelle des deux voix faut-il é-cou-ter?
bhvã dù cã; la-cél de dã bhvã phòt-il é-cũ-te?

V. Le so-lide hon-neur n'est point va-ri-a-ble: il ne dé-pend, ni
Lã só-lid ón-ã n'e pváñ bhá-ri-a-blh: il nã de-páñ, ni
 des temps, ni des lieux, ni des pré-ju-gés; il a sa source é-ter-nelle
de tãñ, ni de lã, ni de pré-zhũ-zhe; il a sa sũrs é-ter-nel
 dans la rè-gle in-al-té-ra-ble de ses de-voirs.
dáñ la rè-gl in-ál-té-rà-blh dã se d'-bhvã.

VI. La rose a sa beau-té, sa fraî-cheur, et son o-deur; mais elle
La ròz a sa bò-te, sa phrè-shãr, è sòn ò-dã; mész él
 a aus-si ses é-pines.
a ò-si sez é-pin.

VII. La sim-plici-té de la na-ture est plus ai-ma-ble que tous les
La sám-pli-si-té dã la ná-tũr e plũz e-mà-blh cã tũ lèz
 em-bel-lisse-ments de l'art.
ám-bél-is-máñ dã l'ãr.

ENGLISH

Orthography and Orthoëpy.

Es-teem of a Hea-then Prince for certain Chris-ti-ans.

'Es-tim ðbh é Hè-dhén Prins f'ð s'z-tén Cris-ti-anz.

CON-STAN-TI-US CHLO-RUS¹ once is-su-ed a pro-cla-ma-ti-on, that Cón-stán-shi-ús Clò-r'as v'ns ís-shu-'d e pro-cla-mè-sh'-on, dhát all Chris-ti-ans who oc-cu-pied pla-ces in his go-vern-ment, should ñl Cris-ti-anz hù áe-ju-pai-'d plè-sez ín híz g'bh-zrn-ment, shúd of-fer sa-cri-fi-ces to Ju-pi-ter and the o-ther hea-then gods, on áph-z sác-ri-phai-sé: tu D-zhù-pi-tz-r' ánd dhi édh-z hì-dhen g'ádz, án pain of be-ing de-priv-ed of their si-tu-a-ti-ons. Some of them pèn ðbh bì-i; dí-praibh-'d ðbh dhèz sít-ju-é-sh'-onz. S'm ðbh dhém com-pli-ed with the or-der, by means of which, how-ev-er, the so-cím-plai-'d vídh dhi á-dz, bai mìnz ðbh vhitsh, hau-ébh-z, dhi sír-ve-reign on-ly in-tend-ed to try them. Ac-cord-ing-ly they fell bh-z-ren òn-li in-ténd-ed tu trai dhém. 'Ac-c'rd-ir-li, dhè phél un-der his con-tempt, and he dis-miss-ed them for ev-er from his pré-ún-dzr híz cón-témp't, ánd hì dis-mís-'t dhém pharr ébh-z phrám híz pré-sence. One of this prince's cour-ti-ers, de-sir-ing to know the mo-tive zens. I'én ðbh dhís prins-iz c'rt-jz, di-zair-ir tu nò dhi mò-tibh of a pro-ceed-ing which ap-pear-ed so strange,—“Men,” replied ðbh e pro-síd-ir vhitsh á-pir-'d so strénzh,—“Mén,” ri-plai-'d Con-stan-ti-us, “who sa-cri-fice their re-li-gi-on to their in-te-rest, Cón-stán-shi-ús, “hu sác-ri-phais dhèz ri-líd-zh'-on tu dhèr ín-tz-rést, are ca-pa-ble of an-y de-re-lic-ti-on; and I could not ex-pect that á cè-pa-bl ðbh én-i dé-ri-líc-sh'-on; and aí cúd n'ít écs-péct dhát

¹ Constantius Chlorus, Emperor of Rome, died at York, in the province of Britain, A. D. 306.

those per-sons whose dis-grace you are sur-pris-ed at, should prove
dhòz pʰs-sonz hùz dis-grès ju à sʰ-praiz-ʹd át, shúd prùbh
 more faith-ful to me than to their God." The em-pe-ror then en-no-
mòz phèth-phul tu mì dhán tu dheʰ Gód." *Dhì ém-pʰ-rʰ dhén én-nò-*
 bled and en-rich-ed those Chris-ti-ans, who i-ma-gin-ed they were
bl'd and én-rítsh-ʹt dhòz Crís-ti-anz, hù ò-mád-zhín-ʹd dhè vèz
 brav-ing his an-ger and re-venge, in re-fus-ing to do ho-nor to his
brèbh-iŋ híz áŋ-gʰ ánd ri-bhénzh, ín reph-jùz-iŋ tu dù á-nʰ tu híz
 false gods, and he ev-en con-fid-ed to them the pro-tec-ti-on of his
phùls gódz, ánd hì òbh-en cón-phaid-ed tu dhém dhì pro-téc-shʹ-on ábh híz
 per-son.
pʰs-son.

FRENCH

Orthography and Orthoëpy.

Es-time d'un Prince i-do-la-tre pour les Chré-ti-ens.

'Es-tim d'zɛ Práns i-do-là-trh pur le Crét-járɛ.

CON-STANCE CHLORE fit pub-li-er à une cer-taine é-poque, que
 Còr-stáns Clòr phi pùb-li-e à ùn sèr-ten é-poc, cə
 tous les Chré-ti-ens qui oc-cu-pai-ent des places à son ser-vice,
 tu le Crét-járɛ ci óc-cù-pe dè plás-z à soɛ ser-bhis,
 eus-sent à of-fir des sa-cri-fices à Ju-pi-ter et aux au-tres di-vi-ni-tés
 ús't à òph-rir des sác-ri-plús-z à Zhú-pi-ter e òz ò-trh di-bhi-ni-te
 du pa-ga-nisme, s'ils vou-lai-ent res-ter en charges. Quel-ques-uns
 dũ pá-gá-nism, s'il bhú-le rés-ter áɛ shàrzh. Cél-c'z éɛz
 o-bé-ir-ent à cet or-dre, par le-quel on a-vait seule-ment vou-lu les
 ò-bé-ir't à set áɛ-drh, par lə-cél on á-bhe sɛl'-máɛ bhú-lũ lez
 é-prou-ver. Ils s'at-ti-rèr-ent le mé-pris du prince, qui les chas-sa
 é-prũ-lhe. Ils s'át-ti-rèr- lə mé-pri dũ práns ci le shás-sa
 pour ja-mais de sa pré-sence. Un de ses cour-ti-sans a-yant vou-lu
 pũr zhá-me də sa pré-záns. ʔɛ də se cùr-ti-záɛz è-jáɛ bhú-lũ
 ap-pren-dre de lui le mo-tif d'une con-duite qui pa-rais-sait aus-si
 á-práɛ-drh də lvi lə mò-tiph d'ũn còɛ-dvít ci pa-rés-set ò-si
 é-trange: "Les hommes qui sa-cri-fi-ent leur re-li-gi-on à leur
 é-tráɛzh: "Lez óm ci sác-ri-phi lə r'-li-zh'-oɛ a ləɛ
 in-té-rèt," lui ré-pon-dit Con-stance, "sont ca-pa-bles de man-quer à
 án-té-rè;" lvi ré-pòɛ-di Còɛ-stáns, "sòɛ cà-pá-bl' də máɛ-cer à
 tous leurs de-voirs: et je ne pou-vais es-pé-rer que ceux, dont la dis-
 tu lə d'-bhɛ: e zhə nə pù-bhèz é-s-pé-ré cə sɛ, dòɛ la dis-
 grace vous a sur-pris, me fus-sent plus fi-dèles qu'ils ne l'ont é-té
 grás bhú: a sùr-pri. mə plús plũ fí-dél c'íl nə l'òɛt é-té

à leur Dieu.” Le prince com-bla en-suite, de bi-ens et d’hon-neurs,
à l_{ar} Dj³.” L_{ar} práns còη-bla áη-svit, d_{ar} bi-àηz e d’o-n_{ar},

les Chré-ti-ens qui cro-yai-ent bra-ver sa co-lère et sa ven-geance, en
le Crét-jáη ci cr^à-je brà-bhe sa co-lèr e sa bláη-zh^áns, áη

re-fu-sant de sa-cri-fi-er aux faux dieux, et il leur con-fi-a même la
re-phũ-z^áη d_{ar} sác-vi-phi-jer o pho dj³, e il l_{ar} coη-phi-a mèm la

garde de sa per-sonne.

gàrd’ d_{ar} sa pèr-son.

Qui est in-fi-dèle à son Dieu, peut l’être à son Prince !

Ci èt áη-phi-dèl à son Dj³, p³ l’ètr à son Práns !

ENGLISH
Orthography and Orthoëpy.

The Blind Poët's Ad-dress to the Light.
Dhì Blàind Po-et's A-drés tu dhì Lait.

FROM

MILTON'S PARADISE LOST, BOOK III.

Hail, ho- <i>Hèl, hò-</i>	ly Light! <i>lì Lait!</i>	Off-spring <i>Òph-sprin</i>	of Hea-ven <i>ábh Hé-bhn</i>	first-born; <i>fàs-t-bhòn</i>
Or, of <i>Òr, ábh</i>	the E-ter- <i>dhì-tì-</i>	nal, co- <i>nal, co-</i>	e-ter- <i>i-tì-</i>	nal beam; <i>nal bhìm</i>
May I <i>Mè ai</i>	ex-press <i>écs-prés</i>	thee unblam'd ? <i>dhì-én-blém'd</i>	since God <i>? síns Gád</i>	is LIGHT, <i>íz Lait,</i>
And nev- <i>And nébh-</i>	er but <i>a b'st</i>	in un- <i>ín én-</i>	ap-proach- <i>a-pròtsh-</i>	ed Light <i>ed Lait</i>
Dwelt from <i>Dwélt phrám</i>	E-ter- <i>I-tì-</i>	ni-ty, <i>ni-tì,</i>	dwelt then <i>dwélt dhén</i>	in thee, <i>ín dhì,</i>
Bright ef- <i>Brait éph-</i>	flu-ence of <i>lu-éns ábh</i>	bright es- <i>brait és-</i>	sence in- <i>éns ín-</i>	cre-ate ! <i>cri-èt !</i>
* *	* *	* *	Be-fore <i>Bi-phar</i>	the sun, <i>dhì sán,</i>
Be-fore <i>Bi-phar</i> ¹	the hea-vens <i>dhì hébhuz</i>	thou wert, <i>dhaú v'st,</i>	and, at <i>ánd, át</i>	the voice <i>dhì bhàis</i>
Of God, <i>Òbh Gád,</i>	as with <i>áz vídh</i>	a man- <i>a mán-</i>	tle, didst <i>tl, dídst</i>	in-vest <i>ín-bhést</i>
The ri- <i>Dhì rai-</i>	sing world <i>zín v'sld</i>	of wa- <i>ábh v'ar-</i>	ters dark <i>táz dàc</i>	and deep, <i>and díp,</i>

¹ *Bi-phar*¹, or *Bi-phòs*.

Won from <i>I'z phr'óm</i>	the void <i>dhi bh'íd</i>	and form- <i>and ph'óm-</i>	less in- <i>les ín-</i>	fi-nite. <i>phí-nít.</i>
Taught by <i>T'ít bai</i>	the hea-ven- <i>dhi hébhñ-</i>	ly muse <i>li mjùz</i>	to ven- <i>tu bhén-</i>	ture down <i>tjz daun</i>
The dark <i>Dhi dàc</i>	des-cent, <i>dí-sént,</i>	and up <i>ánd ép</i>	to re- <i>tu rì-</i>	as-cend, <i>a-sénd,</i>
Though hard <i>Dho hàd</i>	and rare, <i>and rèz,</i>	thee I <i>dhi ai</i>	re-vis- <i>ri-bhíz-</i>	it now, <i>ít nau,</i>
And feel <i>And phél</i>	thy sov- <i>dhai sóbh-</i>	ran vi- <i>ran bhai-</i>	tal lamp; <i>tal lámp;</i>	but thou <i>bzt dhau</i>
Re-vis- <i>Ri-bhíz-</i>	it'st not <i>it'st nó't</i>	these eyes, <i>dhíz aiz,</i>	that roll <i>dhat ròl</i>	in vain <i>in bhén</i>
To find <i>Tu phaind</i>	thy pier- <i>dhai píz-</i>	cing ray, <i>siη rē,</i>	and find <i>and phaind</i>	no dawn; <i>no d'ò'n;</i>
So thick <i>So thíc</i>	a drop <i>a dróp</i>	se-rene <i>si-rèn</i>	hath quench'd <i>háth crénsh't</i>	their orbs, <i>dher 'òbz,</i>
Or dim <i>Ò dím</i>	suf-fu- <i>sufh-ju-</i>	si-on veil'd. <i>zhon bhél'd.</i>	Though with <i>Dho vídh</i>	the year, <i>dhi jìz,</i>
Sea-sons <i>Sì-zonz</i>	re-turn; <i>ri-t'zñ;</i>	yet not <i>jét nó't</i>	to me <i>tu mì</i>	re-returns <i>ri-t'zñz</i>
Day, or <i>Dé, α</i>	the sweet <i>dhi svít</i>	ap-proach <i>a-pròtsh</i>	of e-ven <i>óbh íbhñ</i>	or morn, <i>α mò'n,</i>
Or sight <i>Ò saít</i>	of ver- <i>óbh bh'z-</i>	nal bloom, <i>nal blùm,</i>	or sum- <i>α s'zm-</i>	mer's rose, <i>az ròz,</i>
Or flocks, <i>Ò phl'ócs,</i>	or herds, <i>ør h'édz,</i>	or hu- <i>ør hjù-</i>	man face <i>man phès</i>	di-vine; <i>di-bhain;</i>
But cloud <i>Bzt claud</i>	in-stead, <i>ín-stéd,</i>	and ev- <i>ánd ébh-</i>	er du- <i>z djù-</i>	ring dark <i>riη dàc</i>
Sur-rounds <i>Sz-roundz</i>	me, from <i>mì, phr'óm</i>	the cheer- <i>dhi tshìz-</i>	ful ways <i>phul vèz</i>	of men <i>óbh mén</i>

Cut off; <i>Cst áph;</i>	and for <i>and phà</i>	the book <i>dhi búc</i>	of know- <i>ábh nól-</i>	ledge fair, <i>édzh pheà,</i>
Pre-sen- <i>Pri-zén-</i>	ted with <i>ted vídh</i>	a u- <i>a jù-</i>	ni-ver- <i>ni-bhà-</i>	sal blank <i>sal blárc</i>
Of Na- <i>Obh Nè-</i>	ture's works, <i>tjə'z vəs</i>	to me <i>tu mè</i>	ex-pung'd <i>écs-pənz'h'd</i>	and ras'd, <i>and rəs't,</i>
And Wis- <i>And Víz-</i>	dom at <i>dom át</i>	one en- <i>vən én-</i>	trance quite <i>trans evait</i>	shut out. <i>shə't aut.</i>
So much <i>So mətsh</i>	the ra- <i>dhi rà-</i>	ther Thou, <i>dhə Dhan,</i>	Ce-les- <i>Si-lés-</i>	ti-al Light, <i>tjul Lait,</i>
Shine in- <i>Shain ín-</i>	ward, and <i>vəd, ánd</i>	the mind <i>dhi maind</i>	through all <i>thrù əl</i>	her pow-ers <i>hə paʊəz</i>
Ir-ra- <i>I-rè-</i>	di-ate : there <i>djet : dhèə</i>	plant eyes, <i>plánt aiz,</i>	all mist <i>əl míst</i>	from thence <i>phrám dhéns</i>
Purge and <i>Pədzh and</i>	dis-perse, <i>dis-pə(r)s,</i>	that I <i>dhat ai</i>	may see <i>mè sè</i>	and tell <i>ánd tél</i>
Of things <i>Obh thírç</i>	in-vis- <i>in-bhíz-</i>	i-ble <i>i-bl</i>	to mor- <i>tu mərə-</i>	tal sight. <i>tul saít.</i>

RE-MARK.—RI-MÀC.

It is an o-pi-ni-on in France, that De-lille, the trans-la-tor of Mil-ton, *It iz án o-pín-jon ín Phràns, dhát De-lil, dhi tráns-lè-tor ábh Míl-ton,* has ex-cell-ed the o-ri-gi-nal bard him-self. This, in-deed, is some-haz *éc-sél-'d dhi o-rí-dzhi-nal bàd hím-sélph. Dhís, indid, iz sém-* times the case, but not in the spe-ci-men now ad-duc-ed. The fact is, *taimz dhi cés, bét nót in dhi spé-si-men nau ád-jús-'d. Dhi pháct iz,* a trans-la-tor takes ad-van-tage of the o-ri-gi-na-tor's hum-bler flights, *a tráns-lè-tor tés ád-bhán-tédzh ábh dhi o-rí-dzhi-nè-tz z hém-blz phláits,* then to e-mu-late his mo-del in those par-ti-cu-lar soar-ings which are *dhén tu ém-ju-lèt híz mót-dél in dhòz pa-tíc-ju-la sòr-iz: vhitsh a* more suit-ed to his own ta-lent. Thus, Pope al-so some-times e-mu-lates *mòz sùt-ed tu híz òn tá-lent. Dhís, Pòp àl-so sém-taimz ém-ju-lèts* Ho-mer; but then the po-et-ry is no more that of Mil-ton or Ho-mer, *Hò-mz; bét dhén dhi po-ét-ri iz no mòz dhát ábh Míl-ton or Hò-mz,* but of Pope and De-lille. In the fi-nish of mo-dern style, and in a *bét ábh Pòp ánd De-lil. In dhi phí-nish ábh mó-dzén stail, ánd in a* de-scrip-ti-on of the more fa-vor-ite com-mon to-pics, the latter may *dí-scrip-sh'ón ábh dhi mòz phè-bhor-it cárm-on tót-pics, dhi lát-z mè* re-al-ly ri-val the form-er; but, in sub-li-mi-ty, sim-pli-ci-ty, en-er-gy, *rì-al-i rai-bhal dhi phàm-z; bét, in sèb-lí-mi-ti, sím-plí-si-ti, én-z-dzhi,* and o-ri-gi-na-li-ty, Ho-mer and Mil-ton, and al-so Shake-speare, must *ánd o-rí-dzhi-ná-li-ti, Hò-mzr ánd Míl-ton, ánd àl-so Shéc-spèz, m'íst* ev-er stand a-loof and a-lone, in-im-it-a-ble, and un-ri-val-led, by trans-*ébh-z stand a-lùph ánd a-lòn, in-ím-it-a-bl, ánd én-rai-bhal-'d, bai tráns-* la-tors.
lè-tz.

FRENCH

Orthography and Orthoëpy.

In-vo-ca-ti-on à la Lù-mi-ère, du Poëte a-veu-gle.
‘Aḡ-bho-cá-si-on à la Lũ-mi-èr, dũ Po-èt á-bhà-glh.

TIRÉE DU

PARADIS PERDU, LIVRE III.

TRADUIT

PAR J. DELILLE

Sa-lut, <i>Sá-lũ,</i>	clar-té <i>clar-té</i>	du jour, <i>dũ zhur,</i>	é-ter- <i>é-tèr-</i>	nel-le <i>nel-(ə)</i>	lu-mi-ère, <i>lũm-jèr,</i>
Du Ci-el <i>Dũ Sjél</i>	la fille <i>la phil-</i>	ai-née <i>jè-né</i>	et la <i>e la</i>	beau-té <i>bo-té</i>	pre-mi-ère, <i>pr'm-jèr,</i>
Peut-ê- <i>Pæt-è-</i>	tre du <i>trh dũ</i>	Très-Haut <i>Trè-Ho</i>	ra-yon <i>rè-jon</i>	co-é- <i>co-é-</i>	ter-nel, <i>tèr-nel,</i>
[Si te <i>Si tə</i>	nom-mer <i>nom-ér</i>	ain-si <i>áḡ-si</i>	n'out-ra- <i>n'út-rà-</i>	ge point <i>zh(ə) pvrḡ</i>	le Ci-el ! <i>lə Sjél !</i>]
Que dis- <i>Cə di-</i>	je ! Dieu <i>zh' ! Djə</i>	t'u-nit <i>t'ũ-nít</i>	à sa <i>à sa</i>	di-vine <i>di-bhĩn</i>	es-sence : <i>és-ḡḡs :</i>
Dieu même <i>Djə mèm</i>	est la <i>e lu</i>	lu-mi-ère, <i>lũm-jèr,</i>	et sa <i>e sa</i>	tou-te- <i>tũ-t(ə)</i>	puis-sance, <i>pvis-ḡḡs,</i>
Com-me <i>Com-(ə)</i>	d'un pa- <i>d'əḡ pá-</i>	vil-lon, <i>bhĩl-jon,</i>	s'en-vi- <i>s'ḡḡ-bhi-</i>	ron-ne <i>ron-(ə)</i>	de toi. <i>də tvr.</i>
E-cla- <i>E-cla-</i>	tant ta- <i>tḡḡ tá-</i>	ber-na- <i>ber-ná-</i>	cle, où ré- <i>cl, ù ré-</i>	sid-e <i>zĩd-(ə)</i>	ton roi, <i>ton vrḡ,</i>
Bril-lant <i>Bril-jḡnt</i>	é-cou- <i>é-cũ-</i>	le-ment <i>l-mḡḡ</i>	de sa <i>də sa</i>	gloire im- <i>glvḡr im-</i>	mor-telle. <i>ḡr-tel.</i>

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Sa-lut ! Sá-lù !	Av-ant Abh-arr	qu'un mot c'zr mo(t)	eût en- z't arr-	fan-té pharr-té	le monde, lz mond',
Eût ar- z't a-	ra-ché ra-shé	la Terre la Tèr	aux a- òz a-	bim-es bim-z	de l'onde, dz l'ord',
Eût as- z't ás-	sis le i lz	So-leil So-lè	sur le sùr lz	tron-e tròn-(z)	des Aïrs, des Er,
Et sur E sùr	le vide lz bhid	im-mense im-arrs	eût con- z cor-	quis l'u- ci l'ù-	ni-vers, ni-bher,
Tu bril- Tù bril-	lais de je dz	ses feux : se phz ;	l'in-sen- l'ár-srr-	si-ble si-bl	ma-ti-ère mát-jèr
En re- Or r'-	ce-vant sz-bharr	la vie la bhi	a sen- a srr-	ti la ti la	lu-mi-ère, lùm-jèr,
Et, comme E, còm	un voil- zr bhvrril-	e pur (z) pùr	du Ci-el dù Sjel	res-pen- rés-plarr-	dis-sant, dis-arr,
Tu je- Tù zh(z)-	tas la ta la	clar-té clàr-té	sur ce sùr sz	mon-de mòn-d(z)	nais-sant. nès-arr.
Trop long- Tro lorr-	temps re- trrr r'-	te-nu tz-nù	dans les darr le	gouf-fres gùph-r'	fu-nèbres, phù-nèbrh,
J'ai, de J'e, dz	mes pas me pàz	er-rants. ér-arr,	par-cou- par-cù-	ru leurs rù lrr	té-nèbres ; té-nèbrh ;
Grâce aux Gràs o	Mus-es, Mùz-(z),	du Ci-el dù Sjel	des-cen- dés-arr-	du sans dù srrz	ef-froi, éph-rrr,
J'ai plon- J'e plorr-	gé dans zhé drr	l'a-bime l'á-bim	et re- e r'-	mon-té mon-té	vers toi : bher tvà :
Je vi-ens Jz bhi-arr	re-voir r'-bhvrr	le Ci-el, lz Sjel,	re-voir r'-bhvrr	ce monde sz mond	heu-reux, z-rz,
Bril-lant Bril-jrr	de tes dz te	ra-yons, ré-jor,	é-chauf- é-shoph-	fé de é dz	tes feux : te phz ;
Je sens Jz sarr	dé-jà dé-zhò	ta flamme, ta phlám,	a-li- á-li-	ment de mrr dz	la vie ; la bhi ;
Mais, hé- Mèz, hi-	las ! à las ! à	mes yeux mes jz	ta lu- ta lùm-	mi-ère est jèr e	ra-vie. rá-bhi.

En vain	leur globe	é-teint,	et rou-	lant dans	la nuit,
<i>En bháη</i>	<i>lár glòb</i>	<i>é-táη,</i>	<i>e rù-</i>	<i>larí larí</i>	<i>la nvi,</i>
Cherche aux	voût-es	des Cieux	la clar-	té qui	me fuit ;
<i>Shersh o</i>	<i>bhùt-(a)</i>	<i>de Sjā</i>	<i>la clar-</i>	<i>té ci</i>	<i>mā phvi ;</i>
Tu ne	vi-sit-	es plus	ma dé-	bil-e	pru-nelle.
<i>Tū ne</i>	<i>bhi-zit-</i>	<i>(a) plū</i>	<i>ma dé-</i>	<i>bil-(a)</i>	<i>pru-nel'.</i>
*	*	*	*	*	*
*	*	*	*	*	*
Les ans,	les mois,	les jours,	par un-	e sag-	e loi,
<i>Lez árη,</i>	<i>le mvā,</i>	<i>le zhùr,</i>	<i>par ún-</i>	<i>(a) sazħ-</i>	<i>(a) lvā,</i>
Tout re-	vi-ent, mais	le jour	ne re-	vi-ent pas	pour moi :
<i>Tu r'-</i>	<i>bhū-arí, me</i>	<i>lā zhùr</i>	<i>nā r'-</i>	<i>bhū-arí pa</i>	<i>pour moi :</i>
Mes yeux	cherch-ent	en vain	les fleurs	fraîch-es	é-closes,
<i>Mez jā</i>	<i>shersh-(a)t</i>	<i>árη bhúη</i>	<i>le phlār</i>	<i>phrēsh-(a)z</i>	<i>é-cloz,</i>
Mes prin-	temps sont	sans grâce,	et mes	é-tés	sans roses.
<i>Me prāη-</i>	<i>tārη son</i>	<i>sarη grās,</i>	<i>e mez</i>	<i>é-té</i>	<i>sārη ròz.</i>
J'ai per-	du des	ru-is-seaux	le cris-	tal ar-	gen-tin,
<i>Zħ'e per-</i>	<i>dū de</i>	<i>rvis-o</i>	<i>lā cris-</i>	<i>tal ar-</i>	<i>zhārη-tāη,</i>
La pour-	pre du	cou-chant,	les ra-	yons du	ma-tin,
<i>La pūr-</i>	<i>prh dū</i>	<i>cū-sharη,</i>	<i>le rē-</i>	<i>jorη dū</i>	<i>mā-tāη,</i>
Et les	jeux des	trou-peaux,	et ce	no-ble	vi-sage
<i>E le</i>	<i>zhā de</i>	<i>trū-poz,</i>	<i>e sā</i>	<i>no-blh</i>	<i>bhi-zazħ</i>
Où le	Dieu qui	fit l'homme,	a gra-	vé son	i-mage.
<i>U lā</i>	<i>Djā ci</i>	<i>phi l'om,</i>	<i>a gra-</i>	<i>bhé son</i>	<i>i-mazħ.</i>
J'ai gar-	dé ses	mal-heurs,	et per-	du ses	plai-sirs.
<i>Zħ'e gar-</i>	<i>dé se</i>	<i>māl-āz,</i>	<i>e per-</i>	<i>du se</i>	<i>ple-sir.</i>
Où sont	les doux	ta-bleaux	si chers	à mes	loi-sirs ?
<i>U son</i>	<i>le du</i>	<i>tā-blo</i>	<i>si sherz,</i>	<i>à me</i>	<i>lvā-zir ?</i>
Ri-en,	de cet-	te scène,	en beau-	tés si	fé-conde,
<i>Ri-arη,</i>	<i>dā set-</i>	<i>(a) sēn,</i>	<i>arη bo-</i>	<i>té si</i>	<i>phé-conđ,</i>
Ne se	peint dans	ces yeux	où se	peign-ait	le monde.
<i>Nā sā</i>	<i>pārη dārη</i>	<i>ses jāz</i>	<i>ū sā</i>	<i>pēn-je</i>	<i>lā mond.</i>

Vain-(e)- <i>Blèn-(z)-</i>	ment se <i>mɛrɛ sɛ</i>	co-lore <i>co-lòr</i>	et le <i>è lɛ</i>	fru-ît et <i>frɛi e</i>	la fleur ; <i>la phlɛr ;</i>
Pour moi <i>Pùr mɛr</i>	dans l'u- <i>dɛrɛ l'ù-</i>	ni-vers <i>nɛ-bhɛrs</i>	il n'est <i>il n'è</i>	qu'un-e <i>c'ùn-(z)</i>	cou-leur. <i>cù-lɛr.</i>
Ma vue, <i>Ma blù.</i>	à la <i>à la</i>	clar-té <i>clar-té</i>	re-fu- <i>r'-phù-</i>	sant le <i>zɛrɛ lɛ</i>	pas-sage, <i>pás-azh,</i>
Des ob- <i>Des ôb-</i>	jets ef- <i>zhɛz éph-</i>	fa-cés <i>á-sé</i>	ne re- <i>nɛ r(ɛ)-</i>	çoit plus <i>svɛr plù</i>	l'i-mage ; <i>l'i-mazh ;</i>
Tout est <i>Tùt e</i>	vag-ue, <i>blúg-(z),</i>	con-fus, <i>coɛ-phù,</i>	cou-vert <i>cù-bher</i>	d'un voile <i>d'ɛrɛ blvɛril</i>	é-pais, <i>é-pe,</i>
Et pour <i>E pùr</i>	moi le <i>mɛrɛ lɛ</i>	grand livre <i>grɛrɛ libkr</i>	est fer- <i>e phér-</i>	mé pour <i>mé pur</i>	ja-mais. <i>zha-me.</i>
A-dieu ! <i>A-djɛ !</i>	des arts <i>dez à</i>	bril-lants, <i>bril-jɛrɛ</i>	la pompe <i>la pomp</i>	en-chan- <i>ɛrɛ-shɛrɛ-</i>	te-resse, <i>te-rés,</i>
Les tré- <i>Le tré-</i>	sors du <i>zor dù</i>	sa-voir. <i>sa-bhvɛr,</i>	les fruits <i>le phrɛvi</i>	de la <i>dɛ la</i>	sa-gesse ; <i>sá-zhés ;</i>
La nuit <i>La nɛi(t)</i>	en-glou- <i>ɛrɛ-qlù-</i>	tit tout. <i>tì tu.</i>	Eh bi-en ! <i>E bi-ɛ arɛ !</i>	fil-le <i>phil-j(ɛ)</i>	des Ci-eux, <i>de Sjɛ,</i>
E'-clair- <i>E'-clèr-</i>	e ma <i>(z) ma</i>	rai-son <i>re-zoɛ</i>	au dé- <i>o dé-</i>	faut de <i>pho dɛ</i>	mes yeux ; <i>mɛz jɛ ;</i>
E'-pur- <i>E'-pùr-</i>	e tout <i>(z) tut</i>	en moi, <i>ɛrɛ mɛrɛ,</i>	par ta <i>par ta</i>	cé-les- <i>sé-les-</i>	te flamme ; <i>t(ɛ) phlám ;</i>
Mets tes <i>Me tɛ</i>	feux dans <i>phɛz dɛrɛ</i>	mon cœur, <i>moɛ cɛr,</i>	mets des <i>me dez</i>	yeux dans <i>jɛz dɛrɛ</i>	mon âme ; <i>mon àm ;</i>
Et fais <i>E phe</i>	que je <i>cɛ zhɛ</i>	dé-voile, <i>dé-bhvɛril.</i>	en mes <i>ɛrɛ me</i>	vers so- <i>bher so-</i>	len-nels, <i>len-el,</i>
Des ob- <i>Dez ôb-</i>	jets que <i>zhɛ cɛ</i>	ja-mais <i>zha-me</i>	n'ont vus <i>n'orɛ bh'ù</i>	les yeux <i>lez jɛz</i>	mor-tels. <i>mɛrr-tél.</i>

RE-MARQUE—R'-MARC.

L'in-vo-ca-ti-on à la lu-mi-ère est jus-te-ment cé-lè-bre : elle est
L'áŕ-bho-cá-si-on à la lú-mi-èr e zhús-t'-míŕ sé-lè-brh : él et
 é-crite d'une ma-ni-ère ad-mi-ra-ble : l'i-ma-gi-na-ti-on de Mil-ton
é-crit' d'un' mú-ni-èr ád-mi-ra-blh : l'i-má-zhí-ná-si-on dɜ Mil-ton
 y a dé-plo-yé toute sa mag-ni-fi-cence ; mais ce qui en fait le prin-
i a dé-plo-jé tút' sa mún-ji-phi-sŕŕs ; me sɜ ci ŕŕ phe lɜ práŕ-
 ci-pal in-té-rêt, ce sont les plaintes tou-chantes qu'il fait de sa cé-ci-té ;
si-pal áŕ-té-ré, sɜ sŕŕ le plánt' tu-shŕŕŕŕ' c'il phe dɜ sa sé-si-té ;
 il ex-prime ses re-grets de la ma-ni-ère la plus at-ten-dris-sante. Le
il écs-prim' se r'-gre dɜ la mú-ni-èr la plúz á-tíŕŕ-dri-sŕŕŕ. Lɜ
 rap-port mal-heur-eux que la tra-duc-teur a i-ci a-vec son au-teur, a
rá-pŕŕ múl-zŕ-zɜ cɜ lɜ tra-dúc-tɜŕ a i-si ábh-éc son o-tɜŕ, u
 peut-être a-jou-té au plai-sir et à la fa-ci-li-té a-vec les-quels il a
pɜt-ètr a-zhŕ-té o plé-zir e à la pha-si-li-té ábh-éc lè-célz il a
 trans-por-té ce mor-ceau d'une Langue à l'au-tre.
tráŕŕŕ-pŕ-té sɜ mor-so d'un' Lŕŕŕŕ à l'ŕŕŕh.

ENGLISH

Orthography and Orthoëpy.

The Prayer of our Lord.
Dhi Prèr àbh āu-z Lard.

= Our Fa-ther which art in Hea-ven—
Au-z Phà-dhà chùtsh àt ín Hébh-'n—

I. Hal-low-ed be Thy Name.
Há-lo-éd bì Dhā Nēm.

II. Thy king-dom come.
Dhā cīg-dom ezm.

III. Thy will be done on earth, as it is in hea-ven.
Dhā vīl bì dzn an `Jth, áz ít iz ín hébh-'n.

IV. Give us this day our dai-ly bread:
Gíbh zs dhís dè āu-z dè-li bréd:

V. And for-give us our tres-pas-ses, as we for-give them that tres-
And phà-gíbh zs āu-z trés-pás-éz, áz vī phà-gíbh dhém dhát trés-
 pass a-gainst us.
pas a-gènst zs.

VI. And lead us not in-to temp-ta-ti-on, but de-li-ver us from
And līd zs nót ín-tu tém-tè-sh'-on, bét di-līb-àr zs phrám
 e-vil.
i-bhl.

= For Thine is the king-dom, and the pow-er, and the glo-ry, for
Phà Dhān iz dhi cīg-dom, ánd dhi pāu-zr, ánd dhi glà-ri, phàr
 ev-er and ev-er. A-men.
ébh-zr ánd ébh-zr. `E-mén.

FRENCH

Orthography and Orthoëpy.

L'O-rai-son Do-mi-ni-cale.

L'O-rè-zoη Dò-mí-ní-cál.

= No-tre Père qui es aux cieux—

No-trh Pèr ci èz o sjɛ́—

I. Ton nom soit sanc-ti-fi-é.

Tòη nòη svà sàη-tìph-jé.

II. Ton règne vi-enne.

Tòη rèηj bhjén.

III. Ta vo-lon-té soit faite en la terre comme au ci-el.

Ta bhó-lòη-té svà phet áη la tèr cóm o sjél.

IV. Donne-nous au-jour-d'hui no-tre pain quo-ti-di-en.

Dón-(ɜ)-nùz ò-zhùr-d'hi nó-trh páη co-tíd-jáη.

V. Par-donne-nous nos of-fenses, comme nous par-donn-ons à ceux

Pàr-dón-(ɜ)-nù nòz ó-pháηs, cóm nù pàr-dón-oz à sɛ́

qui nous ont of-fens-és.

ci nùz oηt ó-pháη-sé.

VI. Ne nous in-duis pas en ten-ta-ti-on, mais dé-li-vre nous du

Nɛ nùz án-d'vi pàz áη táη-tás-joη, mè dé-libh-rh nù dú

mal.

mál.

= Car c'est à toi qu'áp-par-ti-ennent, le règne, et la puis-sance, et

Càr s'èt à tvà e' á-pàr-ti-én, lɛ rèηj, e la p'vì-sàηs, e

la gloire, aux si-ècles des si-ècles. A-men.

la glvìr, o sjèc-lh de sjèc-lh. `A-mén.

ALLITERATIVE CURIOSITY.

“A certain French gentleman, praising the happiness of his native language, which had words that implied a likeness to the thing signified, at the same time finding fault with the English tongue, as not being able to do the like, he proposed the following verses to Dr. Wallis :

“Quand un cordier, cordant, veut corder sa corde,
Pour sa corde corder, trois cordons il accorde ;
Mais, si un des cordons de la corde descorde,
Le cordon discordant fait descorder la corde.

“Which Dr. Wallis thus rendered into English verse, making use of the pure English word *twist* (contrary to the expectation of the French gentleman) instead of the French word *cord* :

“When a twiner a twisting, will twist him a twist,
For the twining of his twist he three twines doth intwist ;
But if one of the twines of the twist do untwist,
The twine, that untwisteth, untwisteth the twist.

“Afterwards, the doctor added four lines more :

“Untwirling the twine that untwisteth between,
He twirls with his twister the two in a twine ;
Then, twice having twisted the twines of the twine,
He twitcheth the twines he had twisted in twain.

“Afterwards he added four lines more :

“The twain, that, in twisting before in the twine,
As twins were intwisted, he now doth untwine,
Twixt the twain intertwisting a twine more between,
He, twirling his twister, makes a twist of the twine.”

The foregoing is copied from “An Essay towards a practical English Grammar. &c. by James Greenwood, Sur-Master of St. Paul’s School. London : Printed for Arthur Bettesworth, at the Red-Lyon in Pater-Noster Row. 1729.”

PHONARTHA-HEBRAICA.

A
NEW AND SIMPLE
GUIDE TO HEBREW READING & PRONUNCIATION,
COMPRISING AND COMPARING
BOTH THE SYSTEMS WHICH DIVIDE THE STUDENTS
OF THE
SACRED LANGUAGE.

JESUS said,—“It is easier for heaven and earth to pass, than one *tittle* of the Law to fail.” LUKE xvi. 17.

JESUS said,—“Till heaven and earth pass, one *jot*, or one *tittle* shall in no wise pass from the Law, till all be fulfilled.” MATT. v. 18.

JESUS said,—“Heaven and earth shall pass away, but *my words* shall not pass away.” MATT. xxiv. 35 ; MARK xiii. 31 ; LUKE xxi. 33.

INTRODUCTION.

THERE are two ways of reading Hebrew: namely—I. The method which is usually practised in languages, the letters of the alphabet being naturally divided into the well-known classification of *vowels* and *consonants*. II. An *artificial* method, invented for the purpose of perpetuating a knowledge of the true pronunciation of the language when it was (about to) become disused; and wherein *all* the letters of the alphabet are considered as either *consonants*, or *quiescent* letters, the *vowel sounds* being represented more accurately by certain arbitrary points or marks placed about the alphabetic characters. The former of these systems is, of course, the simpler of two, the more ancient, and the more quickly learned: the latter may be preferred, or may be dispensed with entirely, but should be learned together with the former subordinately, as a useful help, but not as an infallible guide; the exact power even of the *vowel points* themselves being sometimes doubtful.

There are also two kinds of Hebrew character, or letters, namely, I. The Samaritan, or more ancient Hebrew, to which the punctual theory is not known, nor applied; and, II. The Chaldee character, which is the more modern: similarly, as in English, there is the German text, otherwise called the Old English, and the Black Letter; and, there is the Latin (Roman and Italic), which is that in common modern use.

N. B. Hebrew is read from right to left, and not from left to right as in English.

INDEX OF CONTENTS.

	PAGE
I. Introduction	97
II. The Hebrew Alphabets. &c.	99
III. The Hebrew Names of Numbers.	102
IV. The Vowel Points	104
V. The Names of the Hebrew Letters pronounced	107
VI. Pronunciation of the word "Jehovah," &c.	109
VII. The Names of the Writers of the Hebrew Scriptures, &c.	111
VIII. The 117th Psalm translated and pronounced	113
IX. The Exordium of the last Song of Moses, Deut. xxxii.	114
X. The Prayer of our Lord	117

THE HEBREW ALPHABETS.

Numeral Order.	Samaritan Character.	Phonarthron Power.	Chaldee Character.	Numeral Value.
1	Ⲁ	<i>A</i> or <i>Ω</i>	א	I
2	ⲁ	<i>B</i> or <i>Bh</i>	ב	II
3	Ⲃ	<i>G</i> or <i>Gh</i>	ג	III
4	ⲃ	<i>D</i> or <i>Dh</i>	ד	IV
5	Ⲅ	<i>E</i> . <i>e</i>	ה	V
6	ⲅ	<i>U</i> or <i>V</i>	ו	VI
7	Ⲇ	<i>zh</i> . <i>zh</i>	ז	VII
8	ⲇ	<i>H</i> . <i>h</i>	ח	VIII
9	Ⲉ	<i>T</i> . <i>t</i>	ט	IX
10	ⲉ	<i>I</i> or <i>J</i>	י	X
11	Ⲋ	<i>Ch</i> . <i>ch</i>	כ . ך	XX
12	ⲋ	<i>L</i> . <i>l</i>	ל	XXX
13	Ⲍ	<i>M</i> . <i>m</i>	ם . מ	XL
14	ⲍ	<i>N</i> . <i>n</i>	נ . ן	L
15	Ⲏ	<i>S</i> . <i>s</i>	ס	LX
16	ⲏ	<i>Ω</i> or <i>Ωh</i>	ע	LXX
17	Ⲑ	<i>P</i> or <i>Ph</i>	פ . ף	LXXX
18	ⲑ	<i>z</i> . <i>z</i>	צ . ץ	XC
19	Ⲓ	<i>C</i> . <i>c</i>	ק	C
20	ⲓ	<i>R</i> . <i>r</i>	ר	CC
21	Ⲕ	<i>Sh</i> . <i>sh</i>	ש	CCC
22	ⲕ	<i>Th</i> . <i>th</i>	ת	CD

NOTES.

I. In the *Masoretic*, or *punctual* system, the letters א and ה are *quiescent*, or else represent the aspirate *H* . *h*; the letters י and ך are likewise *quiescent*, or represent the consonants *J* . *j*, *V* . *v*; and the letter ף is also sometimes *quiescent*, giving place to a vowel sound.

II. The following letters are sometimes elongated: thus—

ת	ס	ל	ר	ה	א
ת	ס	ל	ר	ה	א

III. The sign **מקף** - *Macaph*, joins words together like the English hyphen (-): and the sign **סילוק** . *Siluc*, ends a sense like the English period, or full stop (.) .

IV. The Hebrew letters are properly classed according to the organs of speech: thus—

22	8	<hr/>					ה	כ	ק	ג	ע	י	ה	א	Palatals
	10	ש	ס	ז	צ	ת	ט	ד	נ	ל	ר	Linguals			
	4	<hr/>					פ	ב	מ	ו	Labials				

but improperly according to usual practice: thus—

אֶהְיֶה — Gutturals

יִבְקֶה — Palatals

דְּמִלֶּנֶת — Linguals

נִסְסָרֵצ — Dentals

בּוֹמֶר — Labials

V. Hebrew words are composed of letters which are distinguished by the names of *Radicals* and *Serviles*: the former intimate the radical or general sense of a word, and the latter the adjunct or qualifying sense. The radical and servile letters exactly divide the Alphabet: thus—

ת	ש	נ	מ	ל	כ	י	ו	ה	ב	א	Serviles
ר	ק	צ	פ	ע	ס	ט	ז	ד	ג	Radicals	

The *servile* letters are easily remembered, as composing the three names :—

$\text{אִיתָן} \quad \text{מֹשֶׁה} \quad \text{וְכָלֵב} \quad \} = \{ \text{Aithan, Moses, and - Caleb.}$

A *root*, or word of general sense alone, usually consists of three letters, making two syllables; but there are exceptions, some roots being defective, and some redundant in a letter.

N. B. The servile letters are sometimes radicals, but the radicals are never serviles.

VI. In order to read and accént Hebrew without the vowel-points,—

(1) . Pronounce every consonant-letter separately, and every vowel-letter distinctly.

(2) . Where no vowel-letter divides the two consonants, one must be supposed, as *e* or *a* ; this supposition is noted in the *orthoëpic* examples hereafter given, by the apostrophal comma (') being placed between consonants.

(3) . In general, accént the second letter, or first syllable of the root. It is not, indeed, necessary to make any strong accentuation ; on the contrary, rather not, but so that every syllable and letter may be equally pronounced, and so that the *radical* letters may be distinguished. Experience will give *tact* and facility in the practice of these rules.

THE HEBREW NAMES OF NUMBERS.

Note.—CARDINAL numbers denote the *number* of things or persons; ORDINAL numbers denote the *order* in which they are placed or taken. The Cardinal numbers are designated in Hebrew by substantives put either in apposition, or in a state of construction, with the persons or things to be numbered; and they have this peculiarity, that those which designate the numbers from three to ten inclusively, take the feminine form with masculine nouns; and, *vice versa*, the masculine form with feminine nouns. The decimal numbers may be considered as adjectives or epithets.

CARDINAL NUMBERS.				NUMERALS.				ORDINAL NUMBERS.			
Feminine.		Masculine.		English Name.	Letters.	Figures.	Feminine	Masculine	English Names.		
—	אחת	—	אחד	One	א	1	ראשונה	ראשון	First		
שתי	שתים	שני	שנים	Two	ב	2	שנית	שני	Second		
שלוש	שלשה	—	שלוש	Three	ג	3	שלישית	שלישי	Third		
ארבעת	ארבעה	—	ארבע	Four	ד	4	רביעית	רביעי	Fourth		
חמשת	חמשה	—	חמש	Five	ה	5	חמישית	חמישי	Fifth		
שש	ששה	—	שש	Six	ו	6	ששית	ששי	Sixth		
שבעת	שבעה	—	שבע	Seven	ז	7	שבעית	שביעי	Seventh		
שמונת	שמונה	—	שמונה	Eight	ח	8	שמונית	שמוני	Eighth		
תשעת	תשעה	—	תשע	Nine	ט	9	תשיעית	תשיעי	Ninth		
עשרת	עשרה	—	עשר	Ten	י	10	עשירית	עשירי	Tenth		

Note.—The rest of the Ordinal Numbers are made by the terms appropriated to the Cardinal Numbers: as, the eleventh year, *השנה האחת עשרה*; and, the seventeenth day, *שבועה עשר יום*.

		Feminine		Masculine	
יא	11	אַחַת, or עֶשְׂתִּי		אֶחָד, or עֶשְׂתִּי	Eleven
יב	12	שְׁתֵּי, or שְׁתַּיִם		שְׁנֵי, or שְׁנַיִם	Twelve
יג	13	שְׁלֹשׁ		שְׁלֹשָׁה	Thirteen
יד	14	אַרְבַּע		אַרְבַּעַה	Fourteen
טו	15	עֶשְׂרֵה	עֶשֶׂר	חֲמִשָּׁה	Fifteen
יו	16	שֵׁשׁ		שֵׁשָׁה	Sixteen
יז	17	שִׁבְעַ		שִׁבְעָה	Seventeen
יח	18	שְׁמֹנֶה		שְׁמֹנֶה	Eighteen
יט	19	תִּשְׁעַ		תִּשְׁעָה	Nineteen

		Common	Feminine	Masculine	
כא	21	רַעְשֵׁרִים	אַחַת	אֶחָד	One and twenty
כב	22	רַעְשֵׁרִים	שְׁתֵּי	שְׁנַיִם	Two and twenty
כג	33	רַעְשֵׁרִים	שְׁלֹשׁ	שְׁלֹשָׁה	Three and thirty
כד	44	רַעְשֵׁרִים	אַרְבַּע	אַרְבַּעַה	Four and forty
כה	55	רַעְשֵׁרִים	חֲמִשׁ	חֲמִשָּׁה	Five and fifty
כו	66	רַעְשֵׁרִים	שֵׁשׁ	שֵׁשָׁה	Six and sixty
כז	77	רַעְשֵׁרִים	שִׁבְעַ	שִׁבְעָה	Seven and seventy
כח	88	רַעְשֵׁרִים	שְׁמֹנֶה	שְׁמֹנֶה	Eight and eighty
כט	99	רַעְשֵׁרִים	תִּשְׁעַ	תִּשְׁעָה	Nine and ninety

ק	100	constr. מֵאָה	absol. מֵאָה	A hundred
ר	200	מֵאֹתַיִם	for מֵאֹתַיִם	[Two] hundreds
ש	300	מֵאוֹת	שְׁלֹשׁ	Three hundred
ת	400	מֵאוֹת	אַרְבַּע	Four hundred

אַלְפִּי . A thousand . אֲלֵפִים . [Two] thousands

רֶבְבִּי or רֶבְבִּיא , רֶבֶּי , רֶבְבִּיא , רֶבְבִּי . Ten thousand

שֵׁשׁ מֵאוֹת אֲלֵפִי . Six hundred thousand

¹ יי is used instead of יי, because the latter denotes the SACRED NAME, which might thus be used irreverently. See page 109.

THE VOWEL POINTS,

TOGETHER WITH THEIR CORRESPONDING PHONARTHIC POWERS.

—	∴	—:
∴	:	∴∴
⌞	∴∴	⌞:

=

à	e	á
ǎ	(')	ǎ
ǎ	u	ǎ

The Names of the Points—their Meanings and Pronunciations, with the Points and without the Points.

Names pointed.	Fig.	Meaning.	Power.	Names unpointed.
פתח . <i>Pathah</i>	—	The Opener	à	פתח . <i>P'th'h</i>
סגול . <i>Sz'gol</i>	∴	The Peculiar	ǎ	סגול . <i>S'gul</i>
קמץ . <i>Crmez</i>	⌞	The Contractor	ǎ	קמץ . <i>C'm'z</i>
צרי . <i>Ser'i</i>	∴∴	The Enforcer	e	צרי . <i>S'ri</i>
שווא . <i>Sh'ra</i>	:	The Void	(')	שווא . <i>Sh'ra</i>
קבץ . <i>Cibuz</i>	∴∴	The Compressor	u	קבץ . <i>C'b'z</i>
פתח } סגול } קמץ }	—:	Short	<i>Pathah</i> à	פתח } סגול } קמץ }
חטף } Hateph }	∴∴	or "Caught"	<i>Sz'gol</i> ǎ	חטף } H'etp }
	⌞:	or Acute	<i>Crmez</i> ǎ	

= All these signs are placed *underneath* the letters.

= The sign or point שווא . *Sh'ra* (:), intimates merely the *absence* of a vowel, and is, therefore, as nearly as possible expressed by the apostrophal comma ('), as used in English to denote the absence or elision of a vowel sound. At the same time, however, it usually supposes so

much of indistinct vowel sound as may suffice to detach (if need be) any two consonants which are in juxta-position.

= The uses of a single point, or dot, are as follow :—

1. A point, or dot, placed *underneath* any letter is

חֲרִיק . <i>Hiric</i>	.	The Trembler	i	חֲרִיק . <i>H'ric</i>
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2. A point, or dot, placed *over above* any letter is

חֹלֶם . <i>Hol^zm</i>	.	The Robust	o	חֹלֶם . <i>Hul^mm</i>
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If placed over above *to the right*, it is pronounced *before* the letter ; if placed over above *to the left*, it is pronounced *after* the letter : it must not, however, be confounded with the arbitrary point placed over ψ , to render it either *S*, or *Sh* ; thus, in the punctual system, $\psi = S$, and $\psi = Sh$. Circumstances, indeed, will always indicate what is signified by this point ; which, in the case of ψ , may, at first, appear versatile and obscure : thus—

$\psi = S$, and *So*

$\psi = Sh$, and *Osh*

$\psi = Sho$, and *Os*

3. A point, or dot, placed *inside* the letter \beth , is called

שִׁירֶק . <i>Shurec</i>	\beth	The Sibilant	u	שִׁירֶק . <i>Shur'e</i>
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thus reconverting the consonant \beth . *F*, into a vowel. This, however, must not be confounded with another power which it has of strengthening, *accenting*, or confirming the consonant \beth . *F*, as well as every other consonant letter, except γ and η . When the single point or dot performs this office, it is called *Dagesh* ; and when it is placed inside the vowel-letter η . *E*, which is then sounded η . *H*, it is called *Mapic*.

Note.—There are also many other points, or punctual signs, called

accents, which have various offices ascribed to them ; but the precise use and meanings of them all are not known. The foregoing are the *vowel*-points, a knowledge of which is sufficient for our present purpose, and, it is presumed, not too complicate, or difficult, to deter the beginner from proceeding further by-and-by.

THE NAMES OF THE HEBREW LETTERS,
WITH THE POINTS AND WITHOUT THE POINTS.

אֶלֶף . <i>Alph</i>	אֶלֶף . <i>Al'ph</i>	א	1
בֵּית . <i>Beth</i>	בֵּית . <i>Bith</i>	ב	2
גִּמְל . <i>Gimel</i>	גִּמְל . <i>Gim'l</i>	ג	3
דָּלֶת . <i>Dalath</i>	דָּלֶת . <i>D'l'th</i>	ד	4
הֵא . <i>He</i>	הֵא . <i>Ea</i>	ה	5
וּו . <i>Vv</i>	וּו . <i>Vu</i>	ו	6
זַיִן . <i>Zhain</i>	זַיִן . <i>Zhin</i>	ז	7
חֵת . <i>Heth</i>	חֵת . <i>Hith</i>	ח	8
טֵית . <i>Teth</i>	טֵית . <i>Tith</i>	ט	9
יֹוד . <i>Jod</i>	יֹוד . <i>Jud</i>	י	10
כָּף . <i>Chaph</i>	כָּף . <i>Ch'ph</i>	כ . ד	20
לָמֶד . <i>Lamed</i>	לָמֶד . <i>L'm'd</i>	ל	30
מֶם . <i>Mem</i>	מֶם . <i>M'm</i>	ם . נ	40
נּוּן . <i>Nun</i>	נּוּן . <i>Nun</i>	ן . ז	50
סָמֶךְ . <i>Samec</i>	סָמֶךְ . <i>S'm'ch</i>	ס	60
עֵין . <i>Sain</i>	עֵין . <i>Sin</i>	ע	70
פֶּה . <i>Pe</i>	פֶּה . <i>Pa</i>	פ . ק	80
צָדִי . <i>Zade</i>	צָדִי . <i>Zdi</i>	ץ . צ	90
קוֹף . <i>Coph</i>	קוֹף . <i>Cuph</i>	ק	100
רֵישׁ . <i>Resh</i>	רֵישׁ . <i>Rish</i>	ר	200
שִׁין . <i>Shin</i>	שִׁין . <i>Shin</i>	ש	300
תּוֹ . <i>Thur</i>	תּוֹ . <i>Thu</i>	ת	400
<p>¹ The sign [׃], consisting of a perpendicular stroke below a letter, is called מִצָּה <i>Mitzah</i>, i. e. <i>a bit, bridle, or rein</i>. Its use is to mark the accented syllable, and it causes a [׃] i. e. [׳] <i>Sh'va</i>, otherwise mute, to be pronounced [ֿ].</p>		ד —	500
		ם —	600
		ן —	700
		ק —	800
		ץ —	900

The following Verse 8, Chapter 3, from the Prophecy of Zephaniah,
contains in it all the letters of the Alphabet :

לְכֹן חֲפִיזִי נֶאֱסִיחָהּ לְיוֹם קוֹמִי לְעֵד פִּי מִשְׁפָּטִי לְאַסְרֵי גֵימִם
לְקַבְּצֵי מִלְּכוֹת לְשֹׁפֵךְ עַל־יָהֶם וְעַמִּי כֹל יִרְאוּ אִפְּי פִּי בְּאֵשׁ הַנֶּאֱתִי תִאֲבֹל
כָּל־הָאָרֶץ :

PRONUNCIATION OF THE NAME "JEHOVAH," &c.

=The four letters יהוה of the Hebrew alphabet correspond with the four letters EUEI of the Roman alphabet, that is, in the Roman order of reading IEUE, or JEUE.

=Now IEUE or JE-U-E, as first pronounced and written by one generation, coming (by a change of euphony incidental to all languages) to be pronounced JE-O-A, by a succeeding generation, these three syllables easily and naturally divide themselves, by *aspirating* before the middle one (O), and parting it from the last by the cognate and corresponding consonant of U, which is V : and, the original and proper sound of V being that of English W, and J the sound of English Y, the present and true pronunciation of the word is attained, namely, JE-hOv-A, that is, Je-ho-va, or Ye-ho-wa.

=Again : IEUE, or JEVE, being by the *Masoretic*, or punctual system, JHVH (that is, four consonant letters instead of four vowels), requires the insertion of certain vowel-signs in order to be pronounced ; which is, therefore, done, by inserting those of the natural pronunciation above shown : thus—JeHoVaH . that is, Je-ho-vah (or Ye-ho-wah), according to established *orthography* ; but, according to the real *orthoëpy*, J₃HoV₃H.

=In like manner may be explained all the examples following : as thus—

אֱלֹהִים	אלהים	יְהוָה	יהוה
L'H'M	ALE-IM	J'HPV'H	JEUE
eLoHIM	ELOHIM	JeHoVaH	JEhOvA
that is	- Gods.	that is	- The Eternal.

מָשִׁיחַ	מָשִׁיחַ	יְהוֹשֻׁעַ	יְהוֹשֻׁעַ
M'ShJ'H	M'ShIH	J'H'Sh'c	JE-USh'c
MəShiJaH	MəShIaH	JeHoShuaꞤ	JEh-OShuaꞤ
that is, CHRIST, or Anointed.		that is, JESUS, or "Jehovah the Saviour."	

הַלְלוּיָהּ	הַלְלוּיָהּ
H'L'L-J'H	EL'LU-JE
HaLeLuJaH	ALeLU-JA
that is, "Praise - Ye The - Lord !"	

THE NAMES, OR WRITERS' NAMES OF THE HEBREW SCRIPTURES,

PRONOUNCED WITH THE POINTS AND WITHOUT THE POINTS.

1 . Moses	מֹשֶׁה . <i>Moshē</i>	מִשֶּׁה . <i>M'she</i>
2 . Joshua	יְהוֹשֻׁעַ . <i>J'hoshuan</i>	יְהוֹשֻׁעַ . <i>Jensh'η</i>
3 . Judges	שׁוֹפְטִים . <i>Shophetim</i>	שׁוֹפְטִים . <i>Shuphtim</i>
4 . Ruth	רוּת . <i>Ruth</i>	רוּת . <i>Ruth</i>
5 . Samuel	שְׁמוּאֵל . <i>Sh'muel</i>	שְׁמוּאֵל . <i>Sh'mual</i>
6 . Kings	מַלְכִּים . <i>Malchim</i>	מַלְכִּים . <i>M'l'chim</i>
7 . Chronicles	דְּבָרֵי־הַיָּמִים { <i>Dibre-</i> { <i>Hojjirmim</i>	דְּבָרֵי־הַיָּמִים { <i>D'bri-</i> { <i>Eimim</i>
8 . Ezra	עֶזְרָא . <i>Ez'zhrā</i>	עֶזְרָא . <i>Ez'zhrā</i>
9 . Esther	אֶסְתֵּר . <i>Es-ther</i>	אֶסְתֵּר . <i>Asthr</i>
10 . Nehemiah	נְחֻמְיָה . <i>N'hām-jā</i>	נְחֻמְיָה . <i>N'l'm-je</i>
11 . Job	אִיּוֹב . <i>Ijob</i>	אִיּוֹב . <i>Ajob</i>
12 . David	דָּוִיד . <i>Davīd</i>	דָּוִיד . <i>Duid</i>
13 . Psalms	תְּהִלִּים . <i>Th'hilim</i>	תְּהִלִּים . <i>Thelim</i>
14 . Solomon	שְׁלֹמֹה . <i>Sh'lomo</i>	שְׁלֹמֹה . <i>Sh'l'me</i>
15 . Proverbs	מִשְׁלֵי . <i>Mishle</i>	מִשְׁלֵי . <i>M'shli</i>
16 . Ecclesiastes	קֹהֶלֶת . <i>Cohelath</i>	קֹהֶלֶת . <i>Celth</i>
17 . Song of Songs	שִׁיר־הַשִּׁירִים { <i>Shir-</i> { <i>Hashirim</i>	שִׁיר־הַשִּׁירִים { <i>Shir-</i> { <i>Eshirim</i>
18 . Amos	עָמוֹס . <i>Amos</i>	עָמוֹס . <i>Amos</i>
19 . Hosea	הוֹשֵׁעַ . <i>Hoshean</i>	הוֹשֵׁעַ . <i>Eush'η</i>
20 . Micah	מִיכָה . <i>Micā</i>	מִיכָה . <i>Miche</i>
21 . Isaiah	יִשְׁעִיָּה . <i>J'shar-jā</i>	יִשְׁעִיָּה . <i>Ish'η-je</i>
22 . Joel	יוֹאֵל . <i>Joel</i>	יוֹאֵל . <i>Jual</i>
23 . Nahum	נַחֻם . <i>Nahum</i>	נַחֻם . <i>N'hum</i>
24 . Habakkuk	חַבְקֻק . <i>Habacuc</i>	חַבְקֻק . <i>H'v'cuc</i>

25 . Obadiah	עֹבַדְיָה . <i>Obad-jir</i>	עֹבַדְיָה . <i>Sub'd-je</i>
26 . Zephaniah	צְפַנְיָה . <i>Z'phan-jir</i>	צְפַנְיָה . <i>Z'ph'n-je</i>
27 . Jeremiah	יִרְמְיָה . <i>Ir'm-jir</i>	יִרְמְיָה . <i>Ir'm-je</i>
28 . Lamentations	אֵיכָה . <i>Echor</i>	אֵיכָה . <i>Aiche</i>
29 . Ezekiel	יְחִזְקִאל . <i>J'h'zh'e-al</i>	יְחִזְקִאל . <i>J'h'zh'e-al</i>
30 . Daniel	דָּנִיֵּאל . <i>D'ni-jel</i>	דָּנִיֵּאל . <i>D'ni-al</i>
31 . Haggai	חַגִּי . <i>Hagaj</i>	חַגִּי . <i>H'gi</i>
32 . Zechariah	זְכַרְיָה . <i>Zh'char-jir</i>	זְכַרְיָה . <i>Zh'ch'r-je</i>
33 . Jona	יוֹנָה . <i>Jonar</i>	יוֹנָה . <i>Jone</i>
34 . Malachi	מַלְאָכִי . <i>Mal'achi</i>	מַלְאָכִי . <i>M'lachi</i>



PSALM 117.

TRANSLATED AND PRONOUNCED WITH THE POINTS AND WITHOUT THE POINTS.

Verse I.

Sing-ye [Praises]	הַלְלוּ . <i>Hal'lu</i>	הללו . <i>El'lu</i>
¹ to	אֶת־ . <i>Āth</i>	את־ . <i>Ath</i>
Jehovah,	יְהוָה . <i>Y'hovā,</i>	יהוה . <i>Jeuē</i>
all	כָּל־ . <i>Chal</i>	כל־ . <i>Ch'l</i>
nations :	גוֹיִם . <i>Gōim :</i>	גוים . <i>Gnim :</i>
celebrate-ye - Him.	שִׁבְּחוּהוּ . <i>Shab'hū-hu,</i>	שבחוהו . <i>Sh'b'hu-en</i>
all	כָּל־ . <i>Chal</i>	כל־ . <i>Ch'l</i>
the-peoples.	הָאֲמִיִּם . <i>Ĥā-amīm.</i>	האמים . <i>E-amim.</i>

Verse II.

For	כִּי . <i>Chi</i>	כי . <i>Chi</i>
mighty	גִּבּוֹר . <i>Gābar</i>	גבר . <i>G'b'r</i>
over-us	עָלֵינוּ . <i>Āle-nū</i>	עלינו . <i>Ā'li-nū</i>
(is) His-favor ;	חֶסֶדּוֹ . <i>Ĥas'd-o :</i>	חסדו . <i>Ĥ's'd-u :</i>
and- (the) fidelity	וְאֵמֶת־ . <i>U-ā-meth</i>	ואמת־ . <i>U-ā'm'th</i>
(of) Jehovah	יְהוָה . <i>Y'hovā</i>	יהוה . <i>Jeuē</i>
(is) for - ever.	לְעוֹלָם . <i>L-ē'olām.</i>	לעולם . <i>L-ē'ul'm.</i>
Praise-ye	הַלְלוּ . <i>Hal'lu</i>	הללו . <i>El'lu</i>
Jah.	יְהִי . <i>Jr.</i>	יה . <i>Je.</i>

הַלְלוּ אֶת־יְהוָה כָּל־גוֹיִם
 שִׁבְּחוּהוּ כָּל־הָאֲמִיִּם
 כִּי גִבּוֹר עָלֵינוּ חֶסֶדּוֹ
 וְאֵמֶת־יְהוָה לְעוֹלָם
 הַלְלוּ־יְהוָה

¹ את has no corresponding word in English. The nearest meaning is "THE," yet not the same as ה "THE," but intimating an objective case after it, whence it seems to partake of the force of the English prepositions *at* or *to*.

EXORDIUM OF THE LAST SONG OF MOSES.

SEE DEUTERONOMY XXXII.

Verse I.

Give ear,	הַאֲזִינוּ . <i>Haazhinu</i>	הַאֲזִינוּ . <i>Eazhinu</i>
O ye Heavens,	הַשָּׁמַיִם . <i>Hash'maim</i>	הַשָּׁמַיִם . <i>E-sh'mim</i>
and I will speak ;	וְאֶדְבַּרְהָ . <i>Vahadaber</i>	וְאֶדְבַּרְהָ . <i>U-ad'b're ;</i>
and hear,	וְתִשְׁמַעַ . <i>V'thishmar</i>	וְתִשְׁמַעַ . <i>U-th'sh'm'r</i>
O Earth,	הָאָרֶץ . <i>Har'etz</i>	הָאָרֶץ . <i>E-ar'z</i>
the words	אִמְרֵי . <i>Im're</i>	אִמְרֵי . <i>Am'ri</i>
(of) my mouth.	פִּי . <i>Pi.</i>	פִּי . <i>Pi.</i>

Verse II.

Shall drop	יִצְרַף . <i>Jar'aroph</i>	יִצְרַף . <i>Ir'r'ph</i>
as the rain,	כַּמָּטָר . <i>Cham'at'ar</i>	כַּמָּטָר . <i>Ch'm't'r</i>
my doctrine :	לִקְחִי . <i>Li'chi ;</i>	לִקְחִי . <i>L'c'hi ;</i>
shall distil	תִּזְחַל . <i>Thizhal</i>	תִּזְחַל . <i>Th'z'h'l</i>
as the dew,	כַּטַּל . <i>Chatal</i>	כַּטַּל . <i>Ch't'l</i>
my speech ;	אִמְרָתִי . <i>Im'r'athi :</i>	אִמְרָתִי . <i>Am'r'thi :</i>
as the small rain	כִּשְׁעִירִים . <i>Chish'yirim</i>	כִּשְׁעִירִים . <i>Ch'sh'yirim</i>
upon	עֲלֵי . <i>Al'e</i>	עֲלֵי . <i>Al'i</i>
the tender herb,	דְּשָׁא . <i>D'sha,</i>	דְּשָׁא . <i>D'sha,</i>
and as the showers	וְכִרְבִּיבִים . <i>V'chir'bibim.</i>	וְכִרְבִּיבִים . <i>U-ch'r'bibim</i>
upon	עֲלֵי . <i>Al'e</i>	עֲלֵי . <i>Al'i</i>
the grass.	עֲשֵׁב . <i>Ess'eb.</i>	עֲשֵׁב . <i>Sh'eb.</i>

Verse III.

Because	כִּי . <i>Chi</i>	כִּי . <i>Chi</i>
the name	שֵׁם . <i>Shem</i>	שֵׁם . <i>Sh'm</i>
(of) JEHOVAH	יְהוָה . <i>J'ho'va</i>	יְהוָה . <i>J'eu'e</i>
I will publish :	אֶקְרָא . <i>Ac'ra :</i>	אֶקְרָא . <i>Ac'ra ;</i>

ascribe - ye	הָבוּ . <i>Harbu</i>	הבו . <i>Ebu</i>
greatness	גִּדְלָהּ . <i>Godal</i>	גדל . <i>G'dl</i>
unto our God.	לֵאלֹהֵינוּ . <i>Lelohenu.</i>	לֵאלֹהֵינוּ . <i>L-aleinu.</i>

Verse IV.

The Rock !	הַצֹּר . <i>Hazur</i>	הצור . <i>E-zur</i>
perfect	תְּמִיִּם . <i>Th'mim</i>	תמיים . <i>Th'mim</i>
(is) His work ;	פָּעָלוֹ . <i>Par'alu ;</i>	פעלו . <i>P'y'lu ;</i>
for	כִּי . <i>Chi</i>	כי . <i>Chi</i>
all His ways	כָּל־דִּרְכָיו . <i>Chal D'racer</i>	כל־דרכיו . <i>Chal-D'r'e-ju</i>
(are) judgment :	מִשְׁפָּט . <i>Mish'pat :</i>	משפט . <i>M'sh'p't :</i>
a God	אֵל . <i>El</i>	אל . <i>Al</i>
of truth,	אֱמוּנָה . <i>Amunr</i>	אמונה . <i>Amune</i>
and - no	וְאֵין . <i>U' En</i>	ואין . <i>U-Ain</i>
iniquity,	עוֹל . <i>Avul,</i>	עול . <i>Avul,</i>
just	צַדִּיק . <i>Zadic</i>	צדיק . <i>Zdic</i>
and - right	וְיֶשֶׁר . <i>U'j'shar</i>	וישר . <i>U-Ish'r</i>
(is) He.	הוא . <i>Hu.</i>	הוא . <i>Eua.</i>

THE SAME IN THE HEBREW LANGUAGE,
 MOSAIC OR SAMARITAN CHARACTER ¹.

I. יִשְׁמְעוּ אָזְנוֹתְכֶם שְׂמַעְתֶּם אֶת הַקוֹל
 : מִן הַשָּׁמַיִם מִן הַשָּׁמַיִם שְׂמַעְתֶּם אֶת הַקוֹל
 II. מִן הַשָּׁמַיִם שְׂמַעְתֶּם אֶת הַקוֹל
 מִן הַשָּׁמַיִם שְׂמַעְתֶּם אֶת הַקוֹל
 : מִן הַשָּׁמַיִם שְׂמַעְתֶּם אֶת הַקוֹל
 III. אֶת הַשָּׁמַיִם שְׂמַעְתֶּם אֶת הַקוֹל
 : מִן הַשָּׁמַיִם שְׂמַעְתֶּם אֶת הַקוֹל
 IV. שְׂמַעְתֶּם אֶת הַקוֹל
 שְׂמַעְתֶּם אֶת הַקוֹל
 : מִן הַשָּׁמַיִם שְׂמַעְתֶּם אֶת הַקוֹל

THE ENGLISH BIBLE TRANSLATION,
 ARRANGED ACCORDING TO POETIC PARALLEL.

I. Give ear, O ye Heavens, and I will speak :
 And hear, O Earth, the words of my mouth.
 II. My doctrine shall drop as the rain,
 My speech shall distil as the dew,
 As the small rain on the tender herb,
 And as the showers upon the grass :
 III. Because I will publish the name of the Lord,
 Ascribe ye greatness unto our God.
 IV. He is the Rock, His work is perfect,
 For all His ways are judgment—
 A God of truth, and without iniquity—
 Just and right is He.

¹ The Samaritan, and the Chaldee character without points, are the same Hebrew words.

THE PRAYER OF OUR LORD "JESUS CHRIST."

= Our Father	אָבִינוּ . <i>Abinu</i>	אבִינוּ . <i>Abinu</i>
which (art) in Heaven.	שְׁבַשְׁמִים { <i>Shəbasha-</i> <i>marim,</i>	שְׁבַשְׁמִים . <i>Sh'b'sh'mim,</i>
I. Hallowed be	יִקְדָּשׁ . <i>Ic'edesh</i>	יִקְדָּשׁ . <i>Ic'd'sh</i>
Thy Name.	: שְׁמִיךְ . <i>Sh'm'ch'.</i>	: שְׁמִיךְ . <i>Sh'm'ch.</i>
II. Come	תָּבוֹא . <i>Th'bo</i>	תָּבוֹא . <i>Th'bua</i>
Thy kingdom.	: מַלְכוּתְךָ { <i>Mal'chuth-</i> <i>ch'.</i>	: מַלְכוּתְךָ . <i>M'l'chuth'ch.</i>
III. Be	יְהִי . <i>J'hi</i>	יְהִי . <i>Jei</i>
Thy will	רְצוֹנְךָ . <i>R'zon'ch'.</i>	רְצוֹנְךָ . <i>R'zun'ch</i>
as that	כַּאֲשֶׁר . <i>Cha-asher</i>	כַּאֲשֶׁר . <i>Ch-ash'r</i>
in Heaven	בְּשָׁמִים . <i>B'sh'mim</i>	בְּשָׁמִים . <i>B'sh'mim</i>
also	וְכֵן . <i>V'chen</i>	וְכֵן . <i>U-c'n</i>
on Earth.	: בְּאָרֶץ . <i>B'ar'z.</i>	: בְּאָרֶץ . <i>B-ar'z.</i>
IV. Our bread	לַחֲמֵנוּ . <i>L'h'menu</i>	לַחֲמֵנוּ . <i>L'h'm'nu</i>
brought	דָּבָר . <i>D'bar</i>	דָּבָר . <i>D'b'r</i>
daily,	יוֹם־בְּיוֹמוֹ . <i>Jom-b'jomo,</i>	יוֹם־בְּיוֹמוֹ . <i>Jom-b'jumu,</i>
extend	תֵּן . <i>Then</i>	תֵּן . <i>Th'n</i>
to us	לָנוּ . <i>L'nu</i>	לָנוּ . <i>L'nu</i>
to day.	: הַיּוֹם . <i>Ha-jom.</i>	: הַיּוֹם . <i>E-jum.</i>
V. And forgive	וְסָלַח . <i>Us'lah</i>	וְסָלַח . <i>U-s'l'h</i>
us	לָנוּ . <i>L'nu</i>	לָנוּ . <i>L'nu</i>
our debts,	אֶת־חֻבוֹתֵינוּ . <i>At'h-hobothinu</i>	אֶת־חֻבוֹתֵינוּ . <i>At'h-hubuthinu</i>
as	כַּאֲשֶׁר . <i>Cha-ash'r</i>	כַּאֲשֶׁר . <i>Ch-ash'r</i>
we forgive	סָלַחְנוּ . <i>S'al'h'nu</i>	סָלַחְנוּ . <i>S'l'h'nu</i>
those possessing	לְבָעָלִי . <i>L'ba'ale</i>	לְבָעָלִי . <i>L'b'q'li</i>
our dues.	: חֻבוֹתֵינוּ . <i>Hobothenu.</i>	: חֻבוֹתֵינוּ . <i>Hubuthinu.</i>

VI. And not	וְאֵל . <i>I'al</i>	וואל . <i>U-al</i>
lead us	תְּבִיאֵנוּ . <i>Th'bienu</i>	תבִיאֵנוּ . <i>Th'bianu</i>
into temptation,	לְנִסְיוֹן . <i>L'nisajon,</i>	לְנִסְיוֹן . <i>L'n'siun,</i>
but	כִּי־אֵם . <i>Chi-im</i>	כִּי־אֵם . <i>Chi-am</i>
deliver us	הַצִּילֵנוּ . <i>Hazilenu</i>	הַצִּילֵנוּ . <i>Ezil'nu</i>
from evil.	מֵרָע . <i>Merar.</i>	מֵרָע . <i>Mr'r.</i>
= For thine (is)	כִּי לְךָ . <i>Chi l'ch</i>	כִּי לְךָ . <i>Chi l'ch</i>
the kingdom,	הַמַּלְכוּת . <i>Hamal'chuth</i>	הַמַּלְכוּת . <i>E-m'l'chuth</i>
and the power,	וְגִבּוּרָה . <i>Ug'burar</i>	וְגִבּוּרָה . <i>U-g'bure</i>
and the glory,	וְכָבוֹד . <i>I'ch'ar'bod</i>	וְכָבוֹד . <i>U-ch'bud</i>
for ever and ever.	לְעוֹלָם־עוֹלָמִים { <i>L'rol'm-</i> <i>rol'mim.</i>	לְעוֹלָם־עוֹלָמִים { <i>L'rol'm-</i> <i>rol'mim.</i>
Amen.	אָמֵן . <i>Am'en.</i>	אָמֵן . <i>Am'n.</i>



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BY THE REV. WILLIAM-HENRY HENSLOWE, M.A.

London : Published by J. HATCHARD & SON, 187, Piccadilly. 1836.

NOTICES ON THE SERMONS.

From the ATLAS Newspaper of Sunday, 7th August, 1836.

=“ There is always something peculiarly impressive in spiritual teaching addressed to men in the harness of war. What can be more grand than the contemplation of a soldier of truth ? And such is really the chaplain in the midst of a military congregation. The proud are to be humbled, the valiant to be put down ; the strong must be overcome, the weak supported, the faint-hearted cheered ; and the battle against *ourselves* must be led with vigour, to secure triumph. But there is something unusually interesting in the discourses before us ; they are written by a younger brother of the chaplain, during the illness of the latter, generally on the night before the day of preaching. The discourses were, by military authority, forbidden to exceed *twenty minutes* in delivery ; and yet these hastily composed ‘ sermon essays ’ created a sensation, which proves the courage and spirit with which they were written and delivered. The absence of chaplains from regiments, the horrid practice of flogging, and other points of deepest interest to the soldier, who is spoken of as a ‘ sheep without a shepherd,’ are treated with great boldness in one of these discourses, in consequence of which, the military authorities interfered, and the preaching of this ardent SOLDIER OF TRUTH was suspended. The present volume is the result, and the Sermons are dedicated to LORD HILL, in a spirit of confidence which shows the author’s zeal, and promises a happy result.”

From the SPECTATOR for Saturday, 20th August, 1836.

=“ The contents of this volume do not sufficiently differ from the twenty or thirty thousand sermons (at a moderate computation), that are weekly delivered in Great Britain, to require much criticism for themselves ; but they may be noticed for the singular simple-mindedness of the author, and an unpleasant result which their delivery produced. They were originally preached to the Royal Regiment of Artillery in the Barrack Chapel at Woolwich ; but the ruling powers of that distinguished corps stopped the sacred orator after the eighth hortative. Divines have established for themselves a perfect freedom of speech in the pulpit ; but they usually exercise it in general terms. WILLIAM HENSLOWE was too personal to be pleasant ; he not only charged the corps with being of little *faith*, and much bad *practice*, but he drew his illustrations and evidences from passing events, using the death-bed scenes of the military hospitals as a proof and a warning, and hurling in the teeth of the living the fact of their frequent floggings, as testimonies of their unworthiness not to be gainsaid. He touched upon a tender part, when he hinted (so we understand him) that soldiers ought not to obey orders to render honour to a *rival creed*. He perhaps put forward an opinion of questionable soundness in a military point of view, when he declared he would rather face an enemy, with a force, however small, from whence every ‘ wicked man ’ was removed, than have the entire

English army with the 'wicked' in it. But the soldier-authorities seem to have alleged doctrinal objections to the seventh sermon, on 'Providential Warnings and Divine Visitations,' from the text, '*Shall the trumpet be blown in the city, and the people not be afraid? Shall there be evil in a city, and the Lord hath not done it?*' We may lack the acumen of the military divines, or have not examined the discourse with the attention they gave it, but we have perceived nothing very uncommon (for sermons) in the argument; perhaps it was in the instances selected for the illustration of the special providence, that the offence lay. Here are the warnings without the comments; the *italics* are the author's.

"I. First of all; since the last Sabbath-day dawned and darkened over our heads, a *soldier* has committed murder in the day-time!

II. "*The trumpet of God's providence* has also been sounded by another *evil*, of recent and lamentable occurrence. I allude to the case of a poor soldier who is *at this moment suspended between life and death*, in consequence of an injury he sustained, whilst engaged at work on account of the monthly amusements, the *celebrated periodical festivities of this place* lately begun. [An officer's ball we infer.]

"III. There is yet another and a third *evil* which has taken place of late, and whereby the trumpet of God's providence has blown a shrill and shrieking blast around the walls of the Academy. Year after year, for three years in succession, has a similar blast been repeated in the ears of the cadets; and, it is to be feared, from the circumstance of that *repetition*, with but little *pious* regard on their parts. But, what! Shall the trumpet be blown in the city, and the people *not be afraid?* Shall there be evil in a city, and the LORD hath *not* done it? [The evil was three accidental deaths; or, as we should rather consider, three providential ones.]"

From a Critic to a Friend, November, 1836.

"The Sermons are beautifully written: really some passages are so awakening, that they make you start with conviction and admiration. I much admire his holy boldness in advocating the cause for which he will not compromise the truth. I shall endeavour to make his discourses circulate; already I have interested my cousin, the member," [Mr. P.].

From the GENTLEMAN'S MAGAZINE for December, 1836.

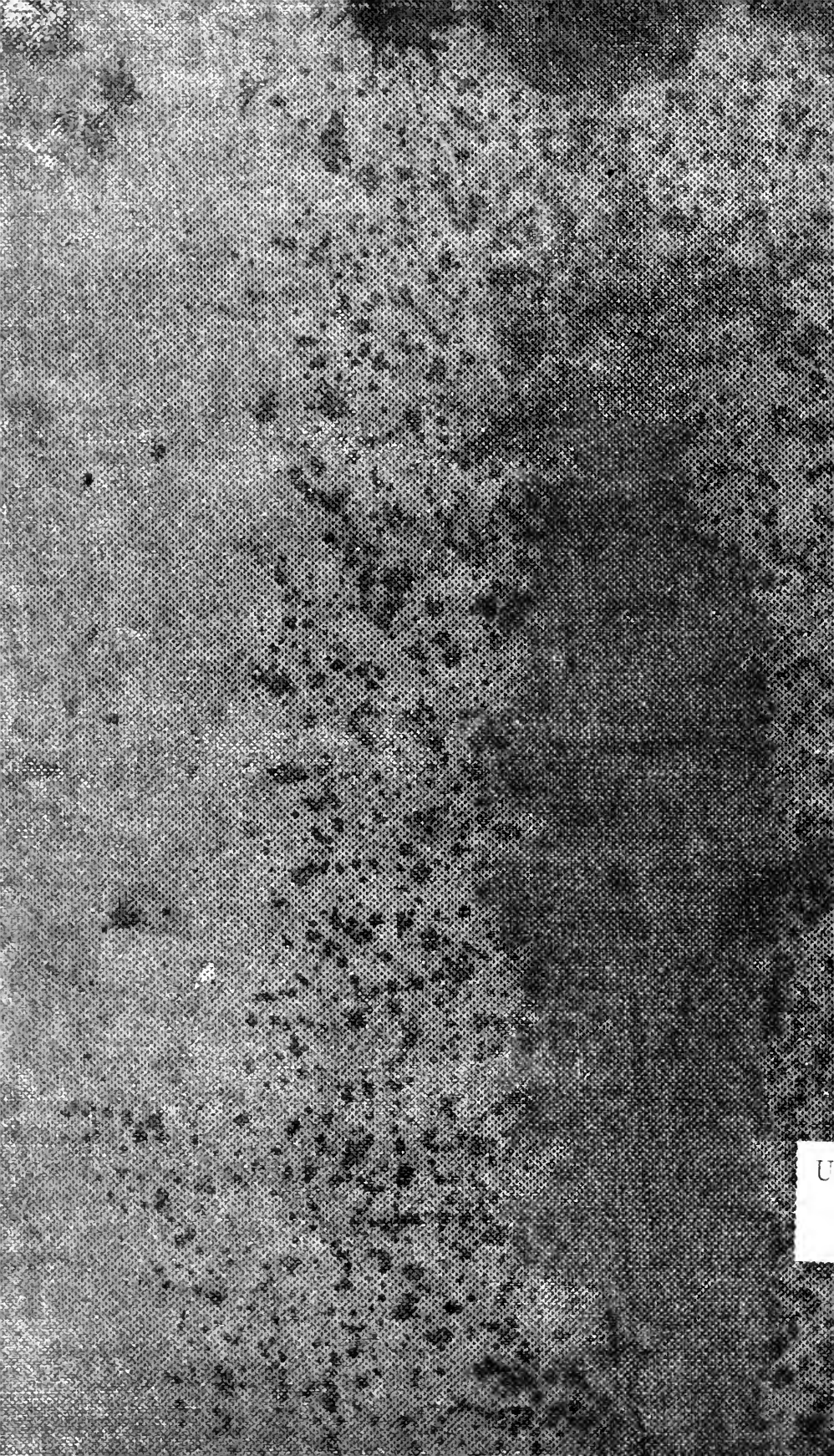
"Of the zeal and piety of Mr. Henslowe we have ample evidence; but one of his sermons, the fourth, gave such offence to the officers, that the pulpit of the Chapel was closed against him. The chief cause of complaint was grounded on his allusion to the punishment of flogging. Upon reference to the passage, we can find nothing that ought, in justice, to have offended, since the punishment is only mentioned incidentally as a consequence of the degradation which rendered it necessary. The author has both talent and piety, such as would adorn the profession to which he belongs. The present volume is certainly not learned, nor very eloquent [for learning *directly* applied to such an audience would be misplaced; and the eloquence of Chrysostom, or Basil, would have fallen on ears that could not drink in those strains divine], but it is very well written, animated, forcible, perspicuous."

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